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Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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## LITERATURE

*Lives of the Hanoverian Queens of England.*  
By Alice D. Greenwood. Vol. I. (Bell & Sons.)

THIS is the first instalment of a continuation of Miss Strickland's 'Lives of the Queens of England.' In the more solid historical qualities, industrious research and critical treatment of authorities, the later work will be found to compare favourably with the earlier; whilst in point of style Mrs. Greenwood at the least holds her own. The materials for complete and impartial biographies of the Hanoverian queens were not available in Miss Strickland's day; and though much has been written about the unfortunate Queen of George IV., and some accounts have appeared of the other queen consorts, nothing really adequate has yet been produced, except in one case.

The exception referred to is that of the first of the two queens treated of in the present volume. Mrs. Greenwood makes use of the same authorities, and comes to much the same conclusions, as did the late Mr. Wilkins with regard to Sophia Dorothea of Celle or Zell; and upon the whole we prefer the narrative of the author of 'An Uncrowned Queen,' which is fuller, and in our opinion sufficiently critical, despite its tinge of the romantic. It is a pity that he did not live to carry out his scheme of translating and arranging the whole Königsmarck correspondence, the whereabouts of some portion of which he himself discovered. His erroneous attribution to Major Müller of the 'Memoirs of Sophia Dorothea' published in 1845 is corrected by the present author; but his verdict as to their value was not

substantially different from hers. The same may be said of the question of Sophia Dorothea's guilt or innocence, and the circumstances of the disappearance of Königsmarck. Both authors are agreed as to the worthlessness of the proceedings against the Queen so far as regards evidence of criminality; each of them seems to doubt whether actual guilty relations had existed between the Queen and Königsmarck, despite the tone of the correspondence. Mrs. Greenwood even thinks that what is usually held to be the most damning passage written by Königsmarck is capable of an innocent interpretation. Neither Wilkins nor Mrs. Greenwood has the least doubt as to the authenticity of the letters, a great part of which were for some time deemed spurious by Köcher; and it is agreed that no other evidence of guilt was ever produced, in spite of the general belief in the existence of the intrigue. It is true that the present author is more explicitly agnostic as to the traditional account of Königsmarck's supposed assassination in the Leineschloss at Hanover and as to the Countess Platen's part in it; but though she does not indulge her readers with details for which there is no sort of trustworthy foundation, she admits that the fact of the murder was not doubted at the time, and that the Elector of Hanover's mistress had the strongest of reasons for desiring Königsmarck's removal. In justice to Wilkins it should be said that he nowhere concealed the character of Duke Antony Ulrich's "Roman Octavia," on which so much of the romance of Sophia Dorothea and her lover has been built up.

On the other hand, we find Mrs. Greenwood's careful narrative of the life of George II.'s Queen much more to our taste than Wilkins's compilation entitled 'Caroline the Illustrious.' Both writers show a due appreciation of Caroline of Anspach's merits; but the present author, in place of a *réchauffé* of the contemporary memoir-writers, gives us something more nearly approaching an estimate of her character and place in history based upon a judgment of her surroundings. The chief points brought out are Caroline's popularity as Princess of Wales, arising from her charm of manner and her identification of herself with English interests; her gradual appreciation of Walpole and loyal support of him; the patient handling of her husband; and the wise avoidance, in her relations with her eldest son, of the violence which her own husband had suffered from George I. when in an analogous position. It is clear that when she first came to England Caroline took the usual German view of English politics: she disliked Townshend and Walpole, told Bernstorff he was an old fool to be so led by the nose by them, and even chid the King her father-in-law for his political inactivity. She strangely misunderstood Townshend's character. It is not to be wondered at that she resented the neglect with which the Norfolk brotherhood for so long

treated her, till they understood that she had more influence over her husband than all his mistresses combined. There was no malice in her composition, but much calm perspicacity. Her political position was that "the business of princes is to make the whole go on, and not to encourage or suffer little silly, impertinent, personal piques between their servants to hinder the business of the Government being done."

The author repels Thackeray's supposition that George I.'s dislike of his daughter-in-law was due to her having ridiculed his German harem: she hazards a theory that Caroline's correspondent the Duchess of Orleans may have been the real offender. That lady herself allowed that "Her Highness" wrote "with greater discernment" than herself, though she added: "I, as I fancy, spell better and correcter than Her Highness."

Although Mrs. Greenwood detects a certain "coarsening" in Caroline's "mental fibre" in her later years, and considers that it may possibly be traced to her association with Walpole's political methods, she dismisses as absurd the notion that she was "simply bought over" by the minister. The Queen also, it is pointed out, on more than one occasion criticized the trusted statesman adversely. Walpole even declared that Caroline's indignation had been so much aroused at the ministerial concessions to the Prince of Wales in the last year of her life that he had feared she might be induced to dismiss him in favour of a Tory minister.

The author shows some acumen in her remarks upon the true value of Hervey's 'Memoirs.' This intimate of the Queen and Walpole "may assuredly be acquitted of extenuating aught, but there is likelihood that he set down much in malice," actuated by what he considered an inadequate appreciation of his own political powers. He was utterly incapable of understanding the real affection which subsisted between George II. and his wife, and "the very facts and speeches he relates sometimes give the lie to the colours of his picture." Whether he should be branded with treachery for preserving for posterity what he saw and heard is another matter. The outline is admittedly accurate; and careful provision was made that the efflux of time should soften the colours.

Hervey was one of the few who knew the real cause of offence between Frederick, Prince of Wales, and his parents, which, according to Hardwicke, was "of too high and secret a nature ever to be trusted" even to his diary; but that part of the 'Memoirs' in which it was inscribed never saw the light. It certainly must have been something very terrible which could render so magnanimous a nature as the Queen's absolutely implacable. But even so Caroline never allowed, or permitted her husband to allow, personal feeling to run into vindictiveness: she even on her death-bed adjured her favourite son Cumberland

(for whom she and the King were accused of wishing to secure the succession) never to set himself against his brother Frederick.

The coarseness of language with which the Queen has been freely charged cannot, of course, be denied: the author rather ingeniously imputes it chiefly to thinking and talking in three different languages at once, and sets against it "an excellent taste both in art and letters." Speaker Onslow credited her also with "an high sense of religion."

Mrs. Greenwood is not always, perhaps, quite fair to Caroline's opponents, notably Chesterfield, who certainly had as great respect as herself for "real honesty," even if he had not an equal recognition of "real goodness." The sneer at the medical science of the day, coupled with such eminent names as those of Sloane and Meade, appears rather unmerited.

A few slips in detail may be noted. The indefatigable correspondent of the *Electress Sophia* and Queen Caroline, Elizabeth Charlotte, Duchess of Orleans, is once (p. 37) mentioned under the name of her husband's first wife, Henrietta. Ickworth (p. 380) is in Suffolk, not Norfolk. Spencer Compton, who failed to step into Walpole's shoes at the accession of George II., was not "the second son of the Earl of Nottingham" (pp. 291-292), but the third son of the third Earl of Northampton. "Woolaston" is not the correct spelling of the name of the author of 'The Religion of Nature Delineated.' We are doubtful in what sense *The Gentleman's Magazine* could be said to have "supported the Government."

*General Wolfe.* By Edward Salmon. "Makers of National History" Series. (Pitman & Sons.)

THERE are two good reasons why a biography of Wolfe should appear in this series. He is an acknowledged maker of national history; and his life is, in a special degree, one of those on which "new evidence has recently become available." An old and adverse claim to the credit of the achievement with which his name is universally associated was strikingly revived some six years ago by the publication of 'The Military Life of the First Marquess Townshend.' Thereupon archivists rummaged, and many who are not archivists wrote; and in the end a result fairly conservative, such as the heart desires, may be said to have been established. As happens in such cases, very few of those who heard of the claim can have followed the discussion far enough to know what came of it. There is therefore some need for a book reaffirming the historical truth in regard to Wolfe in the light of the new evidence, and showing how much remains of the traditional story after all the attacks made upon it. As doing this, the present volume supersedes earlier biographies, and gives also a very fair account of Wolfe's career and character. It is marred, however, by an over-anxiety (not

always civil in its choice of terms) to prove that there was nothing at all in the attack; and contains many passages which raise doubts as to the sufficiency of the author's general knowledge.

To speak of these first. "The granite city," applied to Glasgow, may be forgiven outside of Aberdeen. "New Canada" is a slip, no doubt; but "New England" is twice used in a way which will reinforce the common error of regarding that term as synonymous with the English colonies in America. Sir Robert Walpole's remark, "They are ringing their bells now; they will be wringing their hands soon," is twice credited to his son. It was not in 1744, but in June, 1745, that the colonists captured Louisbourg. To speak of Forbes being "left a complete physical wreck by the Duquesne campaign" is to create needless misconceptions. His condition was due to an organic malady which the campaign did not cause, and perhaps hardly aggravated. Braddock's defeat was due not so much to his having "fallen into the ambush laid for him" as to his conduct when he found himself there. As a fact Braddock had, unawares, ambushed the enemy, who were more startled at the moment of actual recognition than he was. The result of an embarrassing meeting was decided by individual initiative on the part of the Indians present. These are small points—like "Holderness," "Nimes," and "Ramesay." For the last form Mr. Salmon can plead Parkman's example, but the bad example of a good man should not be followed.

More serious, in a work obviously intended for the general reader, are passages which favour, if they do not imply, large misconceptions of the whole historical milieu. One example may be noted in some detail. The author's way of touching on the discontents which were unscrupulously exploited to force Walpole into a war is as follows:—

"The English people, seeking to enjoy the benefits of colonial and commercial enterprise, were incensed against Spain as later they were incensed against France, who now was England's ally. English merchants found the restrictions of the Treaty of Utrecht intolerable. One British ship per year of all the British mercantile marine was permitted to trade with Spanish America. It was a positive invitation to the descendants of Hawkins and Drake to turn themselves into smugglers."

We shut out some lines of brave writing which plainly point to Jenkins's sacred ears, and which intimate that "all talk about words and forms" was idle in face of such national grievances. Now, if we waive the fact that these smugglers were not really the descendants of Hawkins and Drake, the whole passage is bad history for the reader who is not already better informed, since he will naturally judge the situation by the standards of present usage. The fact is ignored that restriction of colonial trade—the treating of colonies as a market closed to all but the mother country—was the economic order of the day in the eighteenth century: an order maintained by no Power more rigorously

than by England. What was exceptional in the actual case was the permission given to the "one ship per year"—a ship which the descendants of Hawkins and Drake contrived to turn into scores and hundreds, to the vast damage of Spain's commerce with her own colonies. There was a more notable exception still, unless Mr. Salmon regards the Slave Trade as no business of the British mercantile marine. For by the same decried Treaty of Utrecht England secured the exclusive privilege of selling slaves to the Spanish American colonies: a privilege valued so highly that this righteous nation sang *Te Deums* for it. The aforesaid one ship per year was in fact merely intended to provision the English officials in charge of that favoured branch of national enterprise, and the claim to bring the whole British mercantile marine in her wake was a piece of impudence, or worse. But indeed the honourable British merchant of the eighteenth century was an exacting person. He noisily or whiningly demanded an entrance to every man's house, while keeping his own doors jealously locked and guarded. At the moment when the restrictions of the Treaty of Utrecht were being found intolerable, no Spanish, French, or other foreign vessel was allowed to approach an English port in America, though England was at peace with both those countries and in alliance with one of them. At the same moment, also, the British merchant deemed it an intolerable grievance that his own colonist should make himself a hat to wear—or at any rate to sell to a fellow Briton in the next colony—or a nail on which to hang it. He diligently procured Acts of Parliament to forbid both offences. So much for the impression given that restriction of trade was a peculiarly Spanish institution, an anomaly in international relations, and a just cause of grievance to the English merchant. Of course the writer of a small book cannot say everything. But misconception, in regard to a matter of such moment, could easily have been provided against in the space sacrificed to exclamatory emphasis and patriotic fine writing.

We can only allude briefly to some similar instances of historical misdirection. Neither the War of the Austrian Succession nor the Seven Years' War was "determined" by Pitt. The former was not even a war against France at all till France chose to enter it in the fifth year; therefore the flamboyant passage on that subject (p. 4) is really meaningless. When Mr. Salmon speaks of the Pelham Ministry as "men of timorous imperial outlook," he is presumably forgetting that they had for their henchman in 1748, and the special champion of whatever was most timorous in their policy, William Pitt. If imperial outlook is to be measured by the amount of attention devoted to the colonies, they had far more of that virtue than the magnificent Granville, who was a statesman of the European or dynastic school.

In the accounts of Wolfe's siege of Louisbourg Mr. Salmon has detected "a geographical discrepance" which



"defies settlement." A study of more primary authorities than the works of Bourinot, or even Parkman, would have helped him to settle it. There was really no place called "Battery Island," in Wolfe's time or Pepperell's; but there was an Island Battery prominently figuring in the maps of both sieges. The island on which the battery was erected must have had a name. Now some contemporary maps give to the large outer island (which was certainly called Green Island) an alternative name as Goat Island. One suspects at once that in so doing they were merely giving a local habitation to the proper name of the inner island, which had been displaced by its current military description as the Island Battery. And as a fact we find that Mante's extremely accurate map gives the latter as "Goat Island and Battery." Thus Parkman's text is right, though his map is eclectic, and the other authorities referred to are wholly or partially wrong.

On Mr. Salmon's treatment of the vexed questions revived in Col. Townshend's book, we must speak more briefly than we should like. He is right in holding (what has been amply proved) that the operation by which Quebec was captured was of Wolfe's own sole planning. He is entirely wrong, we consider, in trying to make out that it was only a reversion to "Wolfe's original plan." In face of the documentary evidence this cannot be sustained, unless we make the word "plan" cover every momentary idea, every passing conjecture as to possibilities, however promptly and definitely dismissed. At the same time the enormous importance of the action of the Brigadiers is not fairly faced and recognized in the audit of merit. Their advice did not capture Quebec. But had they not forcibly broken the obsession which riveted Wolfe's attention to the Beauport shore, he would not have found himself in the waters above the town, seeking (hopelessly enough!) some means of striking a blow. Failure to give its proper value to their decisive counsel, as a turning moment in the history of these operations, is more than an injustice to Monckton, Townshend, and Murray. It precludes the possibility of a true reading of the working of Wolfe's heroic mind in the supreme days.

Mr. Salmon's account of the battle seems to afford an example of what results when a number of picturesque writers have succeeded, and have consciously emulated, one another in describing some striking transaction. The phrases get stronger and more definitive; the action becomes simpler and more dramatic than reality. Doubtless the British fighting line fired a famous volley at forty yards that morning; and doubtless they reloaded and fired again. But to report them as having fired the two recorded volleys, and then charged, is not to tell the true story of that fight. We note that the artillery engaged is given as two guns on the British side and three on the French. Perhaps so. But Malcolm Fraser's Journal gives the

numbers as one and two respectively; and Townshend gives the same numbers in his dispatch to Pitt.

#### BRASENOSE QUATERCENTENARY.

*Brasenose College Quatercentenary Monographs.*—Vol. I. *General.* By Falconer Madan, A. J. Butler, and E. W. Allfrey. (Oxford, B. H. Blackwell.)

*Brasenose College Register, 1509 to 1909.* Vol. I. (Same publisher.)

THE execution of these commemorative records reflects great credit upon their compilers; and though much of the detail contained in the monographs will appeal chiefly to pious *alumni* of the College, there is an appreciable residuum which cannot fail to be of interest to any one who cares for our old universities. The numerous and excellent illustrations, on which the Clarendon Press has lavished all its skill, of themselves make the general volume a valuable possession.

To Mr. Falconer Madan, of the Bodleian, falls the most generally interesting part of the work. His opening monograph upon the site of the College before its foundation is of great value topographically. Of the "Halls" which Brasenose College absorbed, he notes that Broadgates must have been of considerable size, and had the right of sanctuary. He refuses to accept Wood's identification of it with Burwaldescote Hall, but does not say on what grounds. There seem to have been no fewer than six separate Broadgates Halls in Oxford, of which one became Pembroke College. Broadgates stood on the site of the new High Street buildings in All Saints' parish; Brasenose Hall occupied the ground covered by the old eastern gateway of the College. The name and traditions of the latter, and also perhaps the Nose, passed to the college founded by Bishop Smyth and Sir Richard Sutton in 1509.

Of the Nose we hear more particularly in the second monograph. In spite of the fact that "Brasenose" is the form of the word which occurs as early as the City Survey of 1279, and that the trisyllable persisted (the word is hyphenated on the College prayer-books) in modern times, the example on the gateway was hardly treated seriously by antiquaries. There was a prevalent disposition to connect the name of the College with the brewery which subsisted till recently. But in 1904 Mr. Herbert Hurst showed that this was merely a baseless conjecture, propounded as late as 1837; whilst the recovery from Stamford in 1890 of an old Nose, which, there seems good reason to believe, was taken thither by a secession from Brasenose Hall in 1333, lends strong support to the old theory of the nomenclature of the College. The Stamford secession was not a success, but the gateway of the residence, the name, and the Nose survived in the town long after its short-lived attempt at academic existence. Mr. Madan is perhaps justified in his boast that Brasenose is now "the only

college in either university which holds its eponymous totem." It may be added that the Gateway Nose is credibly supposed to have been the substitute, inherited from the old Hall, of the Stamford knocker; the latter is now to be seen in the dining-hall of the College.

Mr. Madan also contributes 'Annals,' extending from 1243 to 1909, in which the elections of Principals, additions to the buildings, and entrances of distinguished members, such as Ashmole, Milman, and Pater, are recorded.

Mr. Allfrey's 'Architectural History of the Buildings' is clearly written and abundantly illustrated. He compares the Cloister under the Library, which was turned into college rooms in 1807, with Lord Burlington's undercroft to the great dormitory at Westminster School and similar buildings in the Old Charterhouse. He finds the sundial in the old Quad "a little out of scale with the buildings," and inferior decoratively to that of All Souls; and in connexion with the 'Cain and Abel' statue, removed in 1881 (which is figured in a separate plate, as well as in Skelton's engraving of Turner's water-colour sketch of the Old Quad in 1805), refers to a long discussion in *Notes and Queries*.

An exhaustive account, attractively illustrated, is presented of the various building schemes which have found their happy fruition in Mr. Jackson's High Street frontage. Hawkesmoor, Wren's pupil, seems to have submitted in the eighteenth century more than one plan for a High Street extension. Among other abandoned schemes were designs for new "attic stories" to parts of the old Quadrangle in 1804; designs by Sir John Soane in 1807 "in the neo-Greek manner," which are ruthlessly condemned as "hopelessly out of scale and keeping with anything in sight"; and three plans by Philip Hardwick, of a somewhat later date, in the revived Gothic style. Mr. Jackson's work began in 1881. Four schemes for the High Street front were submitted. That with the crowned spire was very ornate, but was judged unduly expensive; and we are inclined to prefer the square tower that was decided upon as more in keeping with the architectural genius of Oxford.

Dr. Alfred J. Butler, for many years College Bursar, writes carefully, and with due appreciation, of the benefactions received by the College, its plate, estates, and advowsons, and its pictures. Not the least liberal of Brasenose's benefactors have been, let it be remarked, the late and present Principals, Albert Watson and Mr. C. B. Heberden. The 1608 Communion flagons which are still in use are described as "specially fine and early examples of their type"; of the secular plate the Radcliffe cup (1610), the Holt and Jervoise tankards (1663), and the Orlando Nicolls cups are notable. The Poynder cup (1736) is also a very handsome vessel.

Writing of the College estates, Mr. Butler remarks that his strongest impression is that of continuity and perma-



nence. "From the very beginning of its history," he says,

"the College made it a settled policy to acquire land adjoining the site; this policy they pursued inflexibly, and carried out at every opportunity, and their aim was not accomplished till 1872, when the last purchaser secured complete control of the whole area extending from Brasenose Lane to High Street and from All Saints' Church to St. Mary's."

The pictures are not of great interest, though a few of them were included in the last Oxford Historical Portrait Exhibition. Among these a portrait of Burton, the author of 'The Anatomy of Melancholy,' has provoked some discussion on account of the date inscribed on the background. The portraits of Principal Watson and W. H. Pater, though painted from photographs, are considered good likenesses. A coloured print of the College boat in 1827 has some historical interest.

The object of the Brasenose College Register, the editor of which (Mr. Heberden) is too modest to append his name, is, we are told, to supplement the 'Brasenose Calendar' issued by Mr. Madan and the late Rev. W. E. Buckley in 1888. Great pains have obviously been expended upon it, but certain entries we have examined suggest that some revision is needed. Opportunity for this will be conveniently afforded in the Index volume which is promised later in the year, though appendices are never wholly satisfactory. The second volume of the "Monographs," containing 'Periods of College History' treated by various competent hands, will be awaited with interest.

*Letters and Memorials of Wendell Phillips Garrison, Literary Editor of 'The Nation,' 1865-1906.* (Boston and New York, Houghton Mifflin Company.)

THIS memorial volume, which can be procured in England from Messrs. A. Constable & Co., gives a modest and pleasant picture of a man who did much for good journalism and good criticism in the United States. "Bene latuit, bene vixit," might be the summary of Wendell Garrison's life and work; and the form of the comment would have appealed to a scholar whose career comes as somewhat of a surprise in these days of a gaudy, blabbing, and remorseless press. The mere idea of a man working for his paper in impersonal seclusion—unparaphrased, unknown, unreviewed—is repugnant alike to the young lions of to-day and a public which believes chiefly in names or noise.

The twentieth century is seeing great changes in the conditions of literature and journalism. "Experts" arise in a single night, cry down long experience, and make "great papers" greater. Consistency is clearly, as Bagehot said, the bugbear of small minds; eminent penmen appear in this paper to-day and that to-morrow, turned out and turned on with kaleidoscopic rapidity, but supplying somewhere a flood of tolerable matter with the regularity of the Metropolitan Water Board. The advertiser and the man

who persuades him to advertise are in command: sometimes the manager calls himself the editor; at other times the editor is a clever clerk who has not the disqualification of literary taste. It is a desperate commercial game which appeals to a nation of shopkeepers—which declares the grand and progressive qualities of national enterprise, and the uselessness of everything which "does not pay."

Boswell, who was "sometimes obliged to run half across London in order to fix a date correctly," would nowadays be self-convicted by that confession as an absurdly meticulous and incapable writer. Such leisurely and conscientious proceedings make "a back number," as the vivid phrase of to-day goes. "Proofs" at present are a luxury; printers are left to look after punctuation, and "readers" to secure a minimum of grammar, which is probably more than the public wants. Horace's fluent satirist who could dictate two hundred verses an hour, standing on one leg, and the illiterate rag-dealer in Petronius who explained that "Letters is a bonanza," would be more in the movement. But Horace hated the profane mob, and was hampered by academic education; while Petronius lounged into a reputation, and wrote nothing concerning his experiences as a vigorous colonial governor in Africa. They are obviously not model writers for to-day. They were not in a hurry; they were artists; and they were too humorous to pelt the reading public of Rome with daily or weekly demands for recognition.

In spite of all the wonderful advances of this present century, we confess to a sneaking fondness for the ideal of restraint and scholarship so well represented by Garrison. From the modern point of view such an ideal is something of an ordeal. It means incessant work, and a perpetual sinking of self in distracting duties which no single man can realize of those whose work is received, corrected, and sometimes rejected with an eye to the welfare of a whole paper. The weekly symphony needs a conductor who seems often unjust to individual members of the orchestra. Garrison helped to found *The Nation*, on the model of our own *Spectator*, in conjunction with E. L. Godkin. The two worked together with a harmony which no differences could sever, and Garrison gave "forty-one years of unremitting labour" to his task. Never was testimonial better deserved than the silver vase which more than two hundred of *The Nation's* staff presented to him in 1905. He retired from work in 1906, but he was worn out with his labours, and died the next year, when he might well have looked forward to an Indian summer of scholarly leisure.

The Introduction gives us a good idea of his self-effacement and his remarkable *fleur* for the right men:—

"In fact, Mr. Garrison, at times, could persuade men to write for him who would write for no one else. Moreover, he used to detect, here and there, some remote personage—not necessarily decorated in 'Who's Who' or in the pages of 'Minerva'

who could serve his purpose exactly, and could furnish what he needed in precisely the form and finish which his exacting taste demanded. For such shy cattle he had a sure and trained instinct—the scent of the Laconian hound."

He went further; he made friends of all his contributors by means of letters in his own hand.

"At least one half of his contributors had never seen his face and knew him only by his editorial correspondence. But hardly a letter or a post-card left his hand which did not contain some kindly or considerate message—something personal, whimsical, or humorous, which drew his correspondents into the circle of his friends."

Some accomplished sonnets of his are reprinted here, mainly inspired by Italian sources, for he was always a lover of Petrarch and Dante.

The letters given show how far his considerateness, careful attention to human feelings, and zeal for detail went, but they are a little scanty and disappointing in humour, which rarely appears. He was always busy, and writes to W. R. Thayer that as editor of *The Nation* "I have to endure a mollusc's existence, and scarcely budge from my desk and bedroom." Attractive invitations had to be refused, and holidays were rare. Garrison even compiled himself the indexes to *The Nation*, a work from which most authors shrink in their own books, if they pay any attention to indexing at all.

Here is a letter to an unnamed correspondent whose work needed the blue pencil:—

"MY DEAR A.,—My function in this office as the Butcher is well established. I now submit my latest work, with which I am rather well pleased except as dismembering a friend. I return the *exsecta* for your possible use. You will see to what a length the whole would have gone. Now all is compact and will be read with pleasure."

Most of the letters refer to the later period of editorship, and we might well have been vouchsafed more details of Garrison's home life and interests. What is presented to us here is occasionally rather obscure for English readers. The text of a letter on p. 72 refers to the phrase "by how much the half is greater than the whole—a love pat out of Hesiod (?) which I trust you will forgive like a good Grecist." We presume the writer did not for the moment recall whether the quotation was from Hesiod or not. It is derived from the 'Works and Days,' and is the best part of a hexameter line, which last word should clearly be read for "love."

In a letter to Prof. G. E. Woodberry there is an interesting reference to some lines in Gray's 'Elegy' which have puzzled many:—

Fair Science frowned not on his humble birth,  
And Melancholy marked him for her own.

"What bothers me in the verse in question is the conjunction, since in your view Melancholy's marking of Gray would have to be a sort of kindness. Higginson, and I think most readers, take the opposite view. The youth labored under three disabilities—(1) humble origin; (2) whatever Science did to him by not frowning; (3) having a melancholy turn of mind. All

belong in one category, else I feel the need of a disjunctive *but*. But basta!"

These inquiries into delicate shades of language are one sign of Garrison's fastidious taste, which is seen also in his ingenious article entitled 'A Dissolving View of Punctuation.' It does not deal with the elementary instruction of which many writers stand in need, but is full of the niceties which experts appreciate. 'Authority in Language' will also please lovers of English. Other papers reprinted here are concerned with politics. 'The True Function of a University,' which includes a needed warning as to over-athleticism; obituaries of E. L. Godkin and other prominent men; 'Portraiture' and 'Jean Jacques Rousseau,' which both deal with a favourite author of Garrison's; 'A Talk to Librarians'; and 'The New Gulliver,' a study of Houyhnhnm folk and Calvinistic theology of all things! The "fair humanities of old religion" were not for Garrison, though few have shown a steadier devotion to duty and conscience. He says of systems of ethics and religion:—

"The rubbish cleared away, we are left face to face with the old problems of the meaning of life and the possibility of another existence. For one, I utterly refuse to waste my time over the former. Towards the latter I keep an open mind and have 'the will to believe,' and some evidences drawn from the much derided phenomena of spiritualism, whose *positive* teachings are so valueless. Above all, let us steer clear of superstition, and not be frightened by our own shadows."

Garrison published excellent books, particularly his life of his father, a monument of careful evidence and judgment on which he lavished several years. But it is his work as an editor which is his great and inextinguishable claim to recognition. We may say of him what a poet and critic said of a friend:—

"In the study of art, poetry, or philosophy, he had the most undivided and disinterested love for his object in itself, the greatest aversion to mixing up with it anything accidental or personal. His interest was in literature itself, and it was this which gave so rare a stamp to his character, which kept him so free from all taint of littleness. In the saturnalia of ignoble personal passions, of which the struggle for literary success, in old and crowded communities, offers so sad a spectacle, he never mingled. He had not yet traduced his friends, nor flattered his enemies, nor disparaged what he admired, nor praised what he despised. Those who knew him well had the conviction that even with time, these literary arts would never be his."

The whole character is almost beyond human compass, demanding the virtues of the ancient Stoic; but there was much of that creed in Garrison, who combined a serenity which is hardly of our own day with a devotion to his friends which won unphilosophic affection. He illustrated, says Mr. McDaniels, in his practice the possibility of the "brotherhood of man." He certainly fostered the brotherhood of the pen, whereas the modern system of hustling and commercial journalism is calculated to justify the bitter jibe of Robert Brough: "Brethren of the pen! Yes, Cain and Abel."

## NEW NOVELS.

*Low Society.* By Robert Halifax. (Constable & Co.)

MR. HALIFAX has once more proved himself a realistic interpreter of low life in London. Here it is the life that is lived in Barking town, on the edge of the misty flat land of Essex, where "electric cars had to forge a way—with occasional short, sharp spasms of speed—at walking pace through a crowd as thick as bees at swarming time," and where, "on a Saturday night, there was invariably a mass of cheap food for reflection," as well as for bodily consumption. The central figure of the book is Mr. Matt Casswade, a jerry builder, a moving mountain of self-importance, cunning, and cupidity, who inveigles unsuspecting young couples into the cheap, damp, rickety little villas which are springing up on the marsh to fill his pockets. He meets his match in Baversham, a shrewd young man of substance, with a heart of gold under an inscrutable exterior, and one that proves particularly baffling to his fiancée, Selina Shadd, the daughter of a small provision merchant. Casswade finds an easier victim in Hungerford, a delicate youth of gentle origin, who has been disinherited for marrying his father's typist. The story is slight, and the interest of the book lies rather in the series of vivid types presented to us, and the skill with which they are woven into their background to make an effective and convincing whole.

*John Goodchild.* By R. W. Wright-Henderson. (John Murray.)

MR. HENDERSON has a sober but interesting story to relate, and it is none the less interesting for lacking those amplifications and digressions which are generally the rule in fiction. Broadly, it is the chronicle of a family quarrel extending over three generations, and as we read, we entirely believe in the characters, their actions, and the results. To a certain extent the book may be called an historical novel; the first introduction of railways into England, and some of the dramatic circumstances attending it, being utilized with good effect. The love-interest is, like the feminine element generally, a negligible quantity, but the author proves his ability to deal with those aspects of life to which he has restricted himself.

*Above All Things.* By W. Teignmouth Shore. (John Long.)

THE love of two friends for two fair sisters forms the mainspring of Mr. Teignmouth Shore's story, which has its due proportion of misunderstandings and misconceptions, together with a final *éclaircissement* and a promise of better things. The scene is laid in London, and certain streets and aspects of the metropolis are described with care, although without atmospheric illusion. Perhaps the same verdict may be passed on the *dramatis personæ*, who, though patiently delineated, are lifeless and

artificial. The well-worn device of a double is employed to solve the matrimonial problem and bring all to a happy conclusion; while the villain is soundly trounced, and the lovers' fidelity meets with its due reward. There is no touch of inspiration in the story.

*The Marriage of Margaret.* By E. Maria Albanesi. (Pearson.)

MARGARET belongs to the innocent and lovely type of heroine who does remarkably foolish things from the highest motives. She marries an old man in order to provide her mother with luxuries, and he being killed on his wedding day, she presently tries to bestow all his possessions, including herself, upon the worthless nephew whom he has deliberately disinherited. Fortunately the true character of the young man is revealed to her rather slow perceptions in time to save her future for the happiness which has waited so long, and which she has so nearly lost through childish misunderstandings. The story by no means represents Madame Albanesi's best work; but the minor characters are well drawn, and a wonderful amount of material is provided for the modest sum of one shilling.

*The House of Whispers.* By William Le Queux. (Eveleigh Nash.)

CHIEF among the characters in Mr. Le Queux's new book are a blind baronet with a jealously guarded secret of international importance, and his beautiful daughter, whose conflict with the powers of evil, represented in this case by a suave society villain of approved ruthlessness, is hampered by dark suspicions attaching to herself. The flesh-creeping opportunities offered by a haunted Scottish ruin, whence proceed ghostly whispers at dead of night, are scarcely realized, the suggestions of the supernatural being without any touch of convincing horror, and the ultimate explanation of the "whispers" disappointingly convenient. The development of the plot shows all the author's customary ingenuity, but excess of trivial and irrelevant detail causes the story to drag where it should move briskly.

*The Secret Terror.* By Brenda. (Stanley Paul & Co.)

'THE SECRET TERROR' concerns a girl who has given way to alcoholism. Brenda is no novice in fiction, and she has provided here a moving story of shame and ultimate recovery. The backgrounds and details are sketched-in with skill and effect, and the author is evidently in earnest. If she had been less directly didactic, and spared us a little of the detail natural to a feminine pen—*e.g.*, concerning dress—her story would, we think, have gained. Nevertheless, it is worth reading, and obviously the work of one who has a natural gift for writing. We cannot, however, regard the behaviour of all the good characters as exemplary.



The mother really ought not to have kept her daughter's vicious behaviour a secret.

*The Bachelors of Wescombe.* By Mrs. Ada Pitfield. (Gay & Hancock.)

WE should have liked to see more of the village of Wescombe, its inhabitants, celibate and otherwise, and its politics generally. An eccentric Lady Bountiful and a farmer's pushing daughter are the only local notabilities to whom we are introduced, and neither of these seems to be vitally connected with the thread of the story, which, though brightly written, is by no means original. A girl domiciled with her idolized brother and his bosom friend marries the latter out of mere consideration for the former. This measure she speedily repents, and forthwith tramples on her devoted husband until he begins to trample on her—whereupon she in her turn becomes devoted to him, and all is joy and peace.

#### VERSE.

As the expression of an individuality vigorous, sombre, and original, Mr. John M. Synge's small volume entitled *Poems and Translations* (Churchtown, Cuala Press) is of high value; as poetry, not so high. A brief Preface sets out Mr. Synge's conception of the poetic pitfalls of the present day, maintaining that side by side with a recognized falsity of "poetic diction" there exists also an unrecognized falsity of "poetic material," and that "when men lose their poetic feeling for ordinary life," inspiration, however sublime its source, must needs flag, "in the way men cease to build beautiful churches when they have lost happiness in building shops." There is less of novelty in the theory than this characteristic illustration would suggest. Church and shop are generally in the same parish, and the essential interdependence of things high and lowly was, after all, unconsciously conceded by Chaucer and Shakespeare, and urged in a later day, with something of dogmatic perception, by Wordsworth and his fellowship. Mr. Synge's method is more downright than subtle, as witness the crudely vivid contrasts in 'The Passing of the Shee' or the two stanzas entitled 'To the Oaks of Glencree.' Moreover, given sincerity of diction and vision quick to recognize potential poetry everywhere, there yet remains the quality that will transform the potential to the actual, and it is here that the poet has not been uniformly successful. For example, we may quote the following lines, called 'In May,' whereof, despite indubitable hints, the precise significance is obscure:—

In a nook  
That opened south,  
You and I  
Lay mouth to mouth.  
A snowy gull  
And sooty daw  
Came and looked  
With many a caw:  
"Such," I said,  
"Are I and you,  
When you've kissed me  
Black and blue!"

The flaws we have indicated are to be found in the poems which show most clearly the influence of theory, but a lyrical spirit, less calculating, and therefore the more spontaneous, breathes in 'A Wish,' a dainty little love-lyric, Herrick-like in charm and in conceit:—

May seven tears in every week  
Touch the hollow of your cheek,  
That I—signed with such a dew—  
For a lion's share may sue  
Of the roses ever-curl'd  
Round the May-pole of the world.  
Heavy riddles lie in this,  
Sorrow's sauce for every kiss.

The translations from Villon and Petrarch—"sometimes free and sometimes almost literal, according as seemed most fitting with the form of language" employed—while something less than translations in the strict sense, are at the same time something more in that they must be regarded as notable transmutations of the Latin spirit into the Gaelic, through the medium of a quaint and generally effective Irish-English prose. Mr. Yeats contributes a sympathetic and appreciative Introduction; and the volume, slight as it is, emphasizes the loss which imaginative literature has sustained by the death of its author.

*A Vision of Life.* By Darrell Figgis. With Introduction by G. K. Chesterton. (John Lane.)—In his vigorous Introduction, wherein he tilts characteristically at that bygone craze for "plain Saxon speech" which affected to regard English words otherwise derived as undesirable, if not unmanly, Mr. Chesterton hails the author of this volume as herald of "a latter-day return" to "the spirit of Elizabethan enrichment and involution." A more liberal leaven of "plain Saxon" would, however, have added to the lucidity of the title poem, which, as far as mere conception goes, is simple to baldness. 'A Vision of Life' is after all but a vision of the broad and strait ways, imagined on lines not altogether novel, and obscured by a turgidity of diction, of which the occasional power is impaired by an ever-present sense of labour. Something of the "involution" Mr. Chesterton extols—we had almost termed it "involvedness"—is perhaps discernible in the following baffling passage:—

Away, thou Shape of ill! Come when the tomb,  
Twixt this and that omnipotent time  
Each tottering moment shall be packed with twice  
Its fraught of pleasures; or come surfeit, to illumine  
The shadow of joy, shall every rare device  
Rivet the transient hour.

Exotic words and capricious phrasing abound, as, for example, "I sat brewing awhile one even's close," "entwound," "exquisitry," and "chasteless"; while

    till Day dawn  
And shadows flit away

shows a scarcely distinguished turn for imitative paraphrase, equalled only by the first line of certain stanzas on 'Exile,' which runs, imprudently enough,

    I awake from dreams of me.

On the other hand, the two lyrics contained in 'A Vision of Life' show a keen and worthy feeling both for beauty and music, and the poem is not without felicities of metaphor and stately passages. Of such we may mention

    Thy heart's aroma, personality;

or

    Speech may not utter it, for words are wrought  
Empirical, in the stout smithy of life;

or again,

    Nor solitary, Night in its high rule  
Reigned, for from forth the frosty bowers  
Deft messengers of airy fashion came  
The rude Earth to endow  
With heavenly mysteries of flowers.

A simpler, more appealing charm is to be found in the shorter poems, notably 'Multum in Parvo,' though even here Mr. Figgis cannot refrain from the use of the Spenserian "weet," uncalled for except as rhyme. The first line of the following melodious stanza from 'The Golden Musician' is gratuitously ambiguous, and marring in its effect:—

No longer with pard, kin or kith,  
Stranger, so wilt thou wander  
A murky isle, in splendid style  
Ecstatic Song to squander  
On such as fain would turn again  
Thy source of Song to ponder.

Sincerity and a lofty ideal are undoubtedly the key-notes of the book; the author ranges his forces, as Mr. Chesterton observes, "on the side of the angels," but an ill-controlled preciosity, both verbal and metrical, goes far to discount the power of his message. The technique generally, in which modern verse is usually strong, leaves much to be desired.

*Artemis to Actæon, and other Verse.* By Edith Wharton. (Macmillan & Co.)—Miss Wharton writes excellent blank verse, rhythmical, well balanced, and melodious. Though Tennyson seems to be recalled in 'Artemis to Actæon,' and 'Vesalius in Zante' bears traces of the manner of Browning, the two widely dissimilar poems entitled respectively 'Life' and 'Margaret of Cortona'—the former in the nature of a rhapsody, the latter a finely conceived dramatic monologue—show clear individuality, together with a degree of imaginative power that points to loftier and more sustained flights to come. In rhyme the author is less successful; her sonnets lack the inspiration which can transcend a cramping and rigid form, while the lyrical pieces—such as 'An Autumn Sunset' or 'Non Dolet'—are apt to be cumbered with imagery, and move stiffly, without spontaneity. The poem, in the decasyllabic couplet, on Orpheus contains some picturesque passages, one of which we quote:—

To whom the Shepherd of the Shadows said:  
"Yea, many thus would bargain for their dead;  
But when they hear my fatal gateway clang  
Life quivers in them with a last sweet pang.  
They see the smoke of home above the trees,  
The cordage whistles on the harbour breeze;  
The beaten path that wanders to the shore  
Grows dear because they shall not tread it more,  
The dog that drowsing on their threshold lies  
Looks at them with their childhood in his eyes,  
And in the sunset's melancholy fall  
They read a sunrise that shall give them all."

Here, and elsewhere in the same poem, however, poetical charm is hindered by a leaven of commonplace diction, due doubtless to an injudicious exercise of the pedestrian privileges accorded to the metre by ancient usage.

*In Itinere*, by G. N. Northrop (Oxford, B. H. Blackwell), is a painstaking, somewhat self-conscious volume, in which the poetic fire burns nowhere very brightly. Certain descriptive passages dealing with Ifley, Portmeadow, Addison's Walk, and the like, are felicitously expressed, and will stir the memories of Oxford men pleasantly enough; but Mr. Northrop's mild melancholy and chastened optimism have few remarkable features, and the average level of his verse may be gauged by the following stanzas from 'A Wanderer's Song':—

I left thee for a little while  
To seek another shore,  
But ere I'd gone a weary mile  
I wished my quest were o'er.

Would thou hadst gone away from me,  
And I been left behind!  
Then might I follow after thee,  
And seeking soon would find.

The author is at home in the mechanics of verse, and knows the number of syllables that may safely be allotted to a line; but his ear is not perfectly attuned to the niceties of poetic diction, and his stricter metres hold him in subjection. This is especially noticeable in numerous laboured sonnets, where the natural order of noun and epithet is inverted with depressing frequency, and the rhyme seems too often to be controlled by the exigencies of technique; while in that called 'The Wisemen,' beginning

In truth the Wisemen watched their flocks by night,



the reflections are scarcely apposite, in that on the face of it they appear to be based on a curiously confused idea of the Gospel story. Many of the pieces are addressed to persons whose identity is veiled by initial letters, though in the case of 'J. M.,' 'A. T.,' and 'P. B. S.' the precaution seems a little superfluous.

**New Poems.** By J. Marjoram. (Duckworth & Co.)—In merit and fault alike, in its strength and again in its disjointedness, which hints at a mannerism over-imitated, much of Mr. Marjoram's verse is reminiscent. The 'Fantasy of a Sick Bed,' beginning with the nightmare vision of

Turning wheels on shining tracks,  
Faceless heads go rolling past;

develops into a tenderly imaginative piece of work, with a blending of rugged and sweet that recalls the spirit of Browning's great love-poem 'The Householder,' without the latter's triumphant optimism. In 'Afternoon Tea' also, where a lover's contemplation of his beloved finds terse parenthetical expression in the intervals of conversational inanity, the same master's influence is strong. But the volume bears traces of a poetic quality that does not challenge such close comparison with eminent models. 'The Mother' is a very human little poem, beautiful and distinctive alike in conception and in the pathetic cadences of its two stanzas, the second of which we quote:—

Oil upon the fagots! Why such heavy stakes and fetters?  
Why so many guards then? Do they deem that you could harm them?

I cannot hear your crimes read out,....these that they call your better

Deserve indeed to suffer, if they think you could alarm them!...

Nay, what have ye done, that they should fear ye more than hate ye?

Nay, what could ye do, who are so little and inept?  
Let us tell them how ye oft were lost or beaten... how ye clung about my shoulder, cried, and slept!

The lines 'On a Cornish Headland' have the true lyrical instinct and atmosphere, and though the author's skill in the management of his metres is not consistently shown his work contains ideas which are ample compensation for this and other technical inequalities.

**The Poems and Sonnets of Louise Chandler Moulton** (Macmillan & Co.) fill a volume of some 500 pages. It might be lamented by some, careful for Mrs. Moulton's renown, that she herself did not condense and concentrate; but that would be to cry for the moon; we must take our poets as we find them. Most people are born, and not made; and poets, proverbially, more than all. Mrs. Moulton, born plaintive and questioning, could not be made into a strenuously independent teacher. She sauntered on those slopes whence others were predestined to soar. She does not rise with Elizabeth or with Christina—if we who distinguish men poets by their surnames may acclaim our women poets by their Christian names. They have flight where she has only unrest—no ignoble unrest, the unrest of her generation. In the preparatory days of 'L. E. L.' and of Mrs. Norton, Mrs. Moulton might have had an easy supremacy in literary form, and even in literary feeling. Her forms are essentially feminine; and this we do not say in dispraise, even if, in the act of writing, we recall a sally of Henley's. The Muses, being women, he said, are given only to the embraces of men.

Mrs. Moulton's prevailing personal note is melancholy and interrogatory. The problems of death and immortality disturb her dreams, and darken, gently and as with a silken curtain, her days and her drawing-rooms:—

This life is a fleeting breath,  
And whither and how shall I go,  
When I wander away with Death  
By a path I do not know

This is the abiding burden; and, though a poet must always ask something of his partner the reader, the reader, in turn, demands from the poet a leading, whether he does or does not follow it; and such a leading Mrs. Moulton nowhere affords him. In perhaps the most satisfying of the sonnet-sequence entitled 'His Second Wife Speaks,' the first and dead wife haunts the lines, clothed, one might say, in marks of interrogation. Even in a lighter mood, when the poet sits idly gazing into the street, the rumour of death makes itself insistent:—

I sat in my window, high overhead,  
And heard them say, below in the street,  
"I suppose you know that old Jones is dead?"  
Then the speakers passed, and I heard their feet  
Heedlessly walking their onward way,  
"Dead!" what more could there be to say?

But I sat and pondered what it might mean  
Thus to be dead while the world went by:  
Did Jones see farther than we have seen?

Was he one with the stars in the watching sky?  
Or down there under the growing grass  
Did he hear the feet of the daylight pass?

Tennyson's phrase "Short swallow-flights of song, that dip their wings in tears," gave Mrs. Moulton a title for her first book; and the tears were never absent. For these vague griefs came vague consolations, and the writer of the Introduction, who pays a friend's tribute we are glad to preserve, declares that "it was delightful to hear her repeat, as she did only a few days before her death:—

Roses that briefly live,  
Joy is your dower;  
Blest be the fates that give  
One perfect hour.  
And, though too soon you die,  
In your dust glows  
Something the passer-by  
Knows was a Rose."

We note that the word "die" at the end of the fifth line is left out in the quotation of the verse made with much prominence in the Introduction—a particularly unfortunate omission.

#### OUR LIBRARY TABLE.

**The Irish Dames of Ypres.** By the Rev. Dom Patrick Nolan. (Dublin, Browne & Nolan.)—It is not easy for a modern critic to review a book so medieval in its tone as this. The writer gives an appreciative and affectionate account of the varying fortunes of Irish Benedictine nuns at Ypres, but the chronicle would not be interesting to the general reader, were it not for the astounding exhibitions of piety told with evident approval by their historian. Let us begin with King James II., who "touched for the evil" (scrofula):—

"In the Stuart MSS., Vol. II., will be found a list of cures worked by the touch, or prayers of King James, with attestations of witnesses; and certainly the sufferings he had gone through, and the degree of sanctity he had reached at that period [1702-3] would warrant a belief in the efficacy of the prayers."

His slowness in attaining it is accounted for in another passage:—

"In fact, it might be said without exaggeration that James's persistence in the illegal measures that brought about his downfall is to be attributed, not to the Catholic religion which he had embraced, but rather to the leaven of Protestantism which he had not yet at this period got rid of."

It required many misfortunes to cure him, for, in the writer's estimation piety in us is apparently brought about by the vices in those around us. This we may infer from the following extracts:—

"The Abbess Butler had so great a desire to resemble her crucified Spouse, as to beg by an ardent petition all manner of sufferings, and particularly that she might meet with contradictions and neglect from those to whom she had been most serviceable."

Dame Sarsfield,

"some time before her death (having chosen to remain in a painful posture rather than an easier one), petitioned our right honoured lady abbess to say something to her very humbling, which her ladyship complied with, and, inspired by the Holy Ghost, spoke to her in a most humbling and reviling manner, which seemed to settle her soul in a great peace and tranquillity."

We need not comment on these curious passages, but think we could hardly expect any critical history from a writer who lives in this atmosphere. His judgments are derived from the faith of the actors, not from any worldly criterion. He quotes King James's opening speech to his Irish Parliament—"the last National Parliament of Ireland"—wherein he says, "I have always been for Liberty of Conscience, and against invading any man's property"; and we hear that by this Parliament "an Act for extending liberty of conscience and other excellent Acts were passed." Among these excellent acts was one for the attainder of the whole Protestant nobility, gentry, and episcopate of Ireland (some 1,600 persons), whose names, moreover, were kept secret, in order that they might not have time to escape or protest. The King, too, was forbidden in this Act, to pardon them after a date which actually preceded the publication of the Act! Now this proscription may be defended as a war measure, passed by a Parliament legally constituted, to crush the Orange insurrection against the Crown, and to extirpate Protestant ascendancy in Ireland. But the sentence we have quoted, which gives a general summary of its acts seems a little misleading. Here is another instance. The Countess of Albany, wife of the Young Pretender (Charles Edward), is represented as being so ill-treated by her husband, who had become a sot, that she was obliged to take temporary refuge in a nunnery, and was thence brought to Rome by the poet Alfieri and a couple of her Irish friends. Not one word is said of the fact that Alfieri was openly her paramour at Florence—of which he boasts in his wonderful autobiography, and desired to boast in the epitaph he composed for her. She is still, however, commemorated in the church of Santa Croce at Florence with much flattery for her virtues. But she gave large gifts to Santa Croce, and "gifts persuade even the gods."

In spite of these serious drawbacks, Dom Nolan's book tells many things of great interest. This nunnery, being founded by James II. and Mary of Modena, was attached to the Stewart fortunes, and, when they failed, was often visited both by Stewarts and by their supporters. One of the most brilliant of these was the second Duke of Ormond, concerning whom the author has much to say, showing that he was a keener partisan of the fallen king than is generally supposed, and so that his attainder was justifiable. His grandfather, the first Duke, was the greatest subject of his king, and on his mother's side he was great-grandson of William the Silent, which our author does not tell us. We should also gladly have seen the epitaph which is said still to exist at Avignon, where this duke was buried. These irrelevancies about the Stewarts, and still more those about the Irish Brigade, which occasionally for a moment affected the life of the nuns, are far the best part of the book. The ambitions and quarrels of the holy women, as well as their extraordinary sanctity, seem to the worldling *mesquin* enough. Two attempts to found a Benedictine house in Dublin were made under the brief patronage of James II. Neither of them lasted, and so it comes about that to the present day this, the most learned and

peaceable of all the orders, has no house in the island of the saints. The defect will no doubt shortly be remedied, for religious houses are springing up all over the country. When James II. made his foundation in Ship Street beside the Castle, he gave it the name of Gratia Dei. Dom Nolan does not tell us that there was an older nunnery called Grace Dieu at Swords, near Dublin, suppressed by Henry VIII. and its property given to a Catholic squire Barnewell, whose descendants still hold parts of it.

In conclusion, we thank the author for calling attention to the great interest still hovering about the old town of Ypres, so little visited by modern tourists in Belgium.

A *Wanderer in Paris* (Methuen & Co.) is a fair specimen of the work of Mr. E. V. Lucas, and the drawings by Mr. Walter Dexter are pretty, though in some cases they show the influence of the Japanese artist who produced a 'London' of conspicuous merit, but was not equally successful with his 'Paris.' The volume before us follows the fashion in being a guide-book that refuses to be so called. The map would be improved by the insertion in the Marais of one or two names, such as Carnavalet, which would connect it with the more interesting portions of the text. In spite of too much quotation of Carlyle's 'French Revolution,' the book is readable, though defaced by a terrible number of misprints, French and English. The frankness of the admission that the author lays no claim to more than external knowledge of things French makes it unnecessary to examine in detail some misleading declarations of opinion. The French newspapers are described in sweeping terms wholly inapplicable to that most weighty of Conservative "dailies" *Le Temps*. Yet *Le Temps* is at least as typically French as is *Le Petit Journal*. We are grateful to Mr. Lucas for reminding us of the charm of the most beautiful of street views—the glimpse of the cathedral of Montmartre "hanging in mid air, high above... the Church of Notre Dame de Lorette," from the side door of the Maison Dorée as it was, or the front door of Achille's bookshop. The appreciation of the work of Chardin is delicate and deserved; but literary and historic allusions are often inaccurate. The birth of Madame de Sévigné in Paris is not a new discovery, but we still believe in the authenticity of the records which establish the second celebrity of the room at Bourbilly where Madame de Sévigné's grandmother, Sainte-Chantal, lived her life. A misprint assigns to 1793 the first exploit of Napoleon with artillery against a mob, and will hopelessly confuse the unlearned reader. Among the most unfortunate mistakes in names is "Rotz" for Roty, who rightly heads the list of the greatest medalists. The index-maker has wisely avoided this name altogether.

In his *Contributions à l'Étude de l'Hispanisme de G. E. Lessing* (Paris, F. Alcan), M. Camille Pitollet speaks disparagingly of "le flot grossissant des philologues en mal de thèses doctorales qui s'improvisent hispanisants"; but he cannot be congratulated on his own choice of a subject either in the 'Contributions' or in *La Querelle Calderonienne de Johan Nikolas Böhl von Faber et José Joaquín de Mora* (same publisher). Lessing's fame does not depend on his Spanish studies, and these are scarcely worth considering at any length. Though but a minor figure in the history of literature, Böhl may be regarded as a precursor of literary romanticism in Spain at the beginning of the last century; but his daughter, the popular novelist who wrote

under the pseudonym of Fernán Caballero, was right in thinking that Böhl's controversy with Mora had better be left at rest. The personalities exchanged are discreditable to those concerned, and the light diffused is anything but dry. On the other hand, these theses are compact of dryness. The writer is industrious in research, and takes pains to be accurate; but he does not succeed in lending life to the extinct polemics which he records, and he even contrives to diminish the historical interest attaching to them. This failure is not wholly due to the writer's unlucky choice of subjects, nor to his trick of belittling the personages with whom he deals; he is more gravely disqualified by his indifference to literature (as such), and by his habit of substituting bibliography for criticism. Instead of supplying any serious discussion of principles, he is content to emphasize Lessing's most trivial slips, and to harp on every rash phrase in Böhl's private letters. The result is that we think rather less (if possible) than before of Lessing's knowledge of Spanish, and much less of Böhl's character.

Their successors fare no better. M. Morel-Fatio is brought to book for his sound exercise of discretion in quoting from Fernán Caballero's correspondence with Antoine de Latour, and Wolf is called to order for writing "Bohl" (as Böhl himself sometimes wrote his name). There is too much of this juvenile carping in both volumes. Oversights will happen, whatever care is taken in revising. Thus there is a mistake in the quotation from Byron on p. 109 of the 'Contributions,' there is another mistake in the quotation from Ticknor on p. 199, and there are similar slips on pp. xxxiii, xlviii, and 68 of the 'Querelle'; while the names of Coleridge, Lamb, and Jane Austen are omitted on p. 112. These are minor errors, but the ease with which they escape detection suggests that M. Pitollet might appropriately show some little forbearance to his weaker—but better-known—brethren, such as Señor Menéndez y Pelayo, M. Morel-Fatio, and the rest. The author makes no attempt to practise the "objectivity" which he recommends, and wastes space in airing his personal grievances against the administration of the Bibliothèque Nationale, in expressing his indignation that the French Academy should have awarded a prize to a Hungarian, in noting that a French critic has described the style of an English writer as "gentlemanlike," in deploring that there is no ample provision of Spanish chairs in French universities, and so on. It is easy to imagine that these supposed slights are annoying to M. Pitollet; but what have they to do with Lessing and Böhl? These querulous digressions are tiresome, and unworthy of the author; for, despite his faults of manner and temper, and despite his unskillfulness in handling his materials, it is only fair to say that he is indefatigable in collecting them, that he throws light on the literary relations between Germany and Spain, and that his corrections of details are occasionally useful.

In *The Library* for July (Moring) Mr. Dover Wilson throws some fresh light on the early stages of the Marprelate press by the discovery of an edition of Penry's 'Exhortation' printed in May, 1588, containing a third division (pp. 65-110) addressed to the Lords of the Privy Council, in which is an attack on Dean Bridges very similar in matter to that made by Martin Marprelate. Two early pieces of Welsh printing are noticed, and also Waldegrave's salvage of type. Mr. Plomer gives an account of one of the best of the Elizabethan

printers, Henry Denham, whose output is distinguished by good presswork and a stock of fine initials. He does not mention one of his productions, Hunnis's 'Seven Sobbs,' an edition of which was issued in 1589, one of Denham's last books. After his death the copyright passed to Short. Mr. Flower carries on the history of the Baskerville types to 1819, when they were in the possession of Didot. Mr. Hessels continues his examination of the Gutenberg documents, adopting Bockenheimer's arguments against the validity of the 1439 lawsuit. Miss Lee's full account of contemporary foreign literature is more than usually interesting. Mr. Bell contributes a valuable paper on early codices from Egypt, tracing thence the development of the book form; and an anonymous paper on 'Shakespeare and the School of Assumption' deals almost too gently with Mark Twain's incursion into the Bacon controversy. Have any of the Baconians read Bacon's acknowledged verse? The number closes with some reviews of bibliographical works from the pen of Mr. A. W. Pollard.

*Acts of the Privy Council of England: Colonial Series.*—Vol. I. 1613-80. Edited by W. L. Grant and James Munro. (Stationery Office.)—We should feel unmixed pleasure in welcoming the issue of this series if we were not afraid that its existence will prevent the publication in full of the Privy Council Books under the Stuarts, a study of which is necessary for historians of the government of England under any of them, and especially under Charles II. The series favourably begun by Messrs. Grant and Munro deals only with that section of the Privy Council's work which is concerned with the Colonies and Plantations, and is primarily intended to throw fresh light on the history of the English settlements in America. Historians in the United States will no doubt deal fully with its efficiency from that point of view; from our own we agree with the editors in thinking it adds more to our knowledge of Colonial policy and administration than to that of the internal history of any one dependency. Perhaps the most striking point brought out, at any rate to students of constitutional history, is the growth of the system of government by Committees, and the experiments made with separate Councils of Trade and Plantations, which had short-lived independent careers. The number of subjects of general interest touched on is not large, but includes the tobacco trade, early efforts to apply the Navigation Act, and Algerine pirates. Read in conjunction with the State Paper Series, Domestic and Colonial, this series will be most valuable to students, who will find their work lightened by efficient indexing, clear arrangement, and admirable editing.

*Plotinus on the Beautiful: the Sixth Treatise of the First Ennead.* Translated by Stephen MacKenna. (Stratford-on-Avon, Shakespeare Head Press.)—Those interested in the history of aesthetics will welcome this dainty little volume, in which Plotinus's essay 'De Pulcro' is reproduced in an appropriate English dress. Mr. MacKenna's version is trustworthy and sufficiently literal: he has a nice feeling for the value of words and for rhythm, although occasionally there is a trace of affectation in his style. As an example of such affectation may be cited the equivalents given for so commonplace a term as *σωφροσύνη*: studiously avoiding all the usual and simple renderings, Mr. MacKenna devises such novelties as "Saving-Discretion," "Saving-Thought," "Saving-Restraint." For the rest, that



his translation is at least as readable as the original may be shown most simply by means of a brief quotation:—

"When you perceive that you yourselves are beautiful within, what do you feel? What is this Dionysiac exultation that possesses you, this straining upwards of all your being, this longing to break away from the body and live self-gathered in the very self?... It is that you find in yourselves, or enjoy in another, Loftiness of Spirit and Righteousness of Life and the purity of Saving-Thoughtfulness, and Courage of the majestic face, and Gravity, and Modesty that goes fearless and tranquil and passionless, with, shining down over all, the light of godlike Intelligence."

This is by no means bad.

## SHAKESPEARE'S AUNTS AND THE SNITTERFIELD PROPERTY.

### II.

THE next deeds concern the Shakespeare transfer, about which there is much contentious matter. Halliwell-Phillipps says, 'Outlines,' i. 29, "Arden had reserved to his daughter Mary a portion of a large estate at Snitterfield." Now this is a pure supposition, unsupported by any deed or transfer, and besides, it is an unnecessary supposition. It may be noted that there is no allusion to Joyce and Alice, or their shares, among the transfers. It is *probable* that they died without heirs of their body, and that their shares were divided among their sisters. It is *possible* that Alice, with whom she had been most associated, might have left her share to her sister Mary. However it happened, Mary was empowered to sell. In 'Outlines,' ii. 179, the indenture is given *in extenso*, as drawn up on the 15th day of October, 21 Eliz. (i.e. 1579), between John Shackspere of Stratford-on-Avon, yeoman, and Mary his wife, and Robert Webbe of Snitterfield, witnessing that for the sum of "four pounds" paid by Robert Webbe to John and Mary Shakespeare they should sell him "all that their moiety, part or partes, be it more or lesse, of and in two tenements" with the appurtenances in Snitterfield, all reversions, remainders, grants (the rents to the chief lord alone excepted), and all charters and evidences concerning them; and that John and Mary should cause and suffer to be done every device for the more perfect assurance of the aforesaid moiety to Robert Webbe, "by his or their counsell learned in the law." They also agreed to deliver to Robert Webbe by the following Easter all their "evidences." In witness whereof the parties put their hands and seals, John Shackspere, Mary Shackspere, in presence of Nicholas Knooles, Vicar of Auston, William Maydes, Anthony Osbaston, and others. This long paper, written in English, has no reference, but hangs framed on the west wall in the Birthplace Museum. A bond was also signed concerning this on Oct. 25th in the same year, by the same parties, and witnesses, that if John and Mary Shackspere fail in the performance of their agreement, they will pay 20 marks to Robert Webbe; but if they perform the conditions, the bond will be held void. This bond also hangs framed on the west wall among the Birthplace Deeds in the Museum. The final concord is found among the Feet of Fines in the Record Office, "Warr. Pasche in quindecim dies 22 Eliz." (i.e. 1580), six months after the agreement. "Robert Webbe qu., John Shackspere and Mary his wife def.,..... of the sixth part of two parts of two messuages," &c., in Snitterfield; they yielding up their share entirely to Robert Webbe, on the death of Agnes Arden, for *forty pounds*.

This is transcribed in full by Halliwell-Phillipps, 'Outlines,' ii. 176; but he says,

"The indenture leading the uses of this fine has not been discovered," assuming that there is no connexion between this fine and the agreement of October 15th, which he takes to be a sale by John Shakespeare alone of some property of his own, in which he only uses his wife's name to bar dower. Careful study will show that these three documents all concern the same sale. The puzzle is, Why did the English scribe write "four" pounds, while the Latin *foot* gives "forty"? It may in one case have been merely a scribe's error of "four" for "fourtie": it may, in another case, point to the result of some increase of the part to be sold, possibly by the death of another sister within the six months; it may be that Robert Webbe wished to let John Shakespeare have enough to pay the mortgage on Asbies, trusting to future good offices; or it may be that the "learned counsel" employed put up the price for his clients before the final concord. An abstract of the fine remains, incorrectly dated, in Misc. Doc., i. 90.

Among the Fines de Banco, "Warr. 22 Eliz., pro termino Pasche," is the note of one due to George Digby, arm., for a licence to Robert Webbe to agree with John Shakespeare and others for his share of the property in Snitterfield, 6s. 8d.: "Recepta per me, Johannem Cowper Sub-Vicecomitum."

Mrs. Arden renewed the lease she had made to her brother Alexander to his son Robert Webbe, July 5th, 1580 (Misc. Doc., i. 88). Witnesses John Somerville, Thomas Osbardistone.

It would seem that the question of the ownership of the Snitterfield property was perplexing enough to Robert Webbe, when a new claimant appeared. Thomas Mayowe of Shireburne, grandson of the William Mayowe who had granted it to John at the beginning of the century, laid claim to it now, and, having no title deeds, appealed to Sir Thomas Bromley, Lord Chancellor. He stated that his grandfather William was lawfully seized in one messuage with about 80 acres in Snitterfield by ancient gift in tail made to him by Richard Mayowe his father; and that this descended to Roger Mayowe, son and heir of William, and should have descended to the suppliant Thomas, son and heir of Roger. But

"the deeds and charters concerning the premises of right belonging to your suppliant have casually come into the hands of Edward Cornwell, Agnes Arden, and Robert Webbe, who, by colour thereof, daily devise and practise to convey to themselves sundry estates in those by inheritance to persons unknown to your suppliant, minding, through delays, wrongfully to disinherit him."

He did not know the dates of the old deeds, nor the certain number of them, "whether in chiste locked, or boxe sealed"; and therefore he is without all remedies by the ordinary course of the common law. He knows not with certainty against whom to bring the action, for "they so covertly and secretly do use the matter that he cannot certeynly know who is the tenant of the premises or receiver of the rents." So he appeals to the Chancellor to issue a writ of subpoena, that Edward Cornwell, Agnes Arden, and Robert Webbe should appear personally before his Honour, to give an account of their claims. This is not dated (Misc. Doc., vii. 154). It must have fallen like a bomb into the camp in 1580, as Agnes Arden was still alive. But she was ill. A commission was granted to Bartholomew Hales, gent., Lord of the Manor of Snitterfield, and Nicholas Knolles, clerk, to take the deposition of Agnes Arden, now impotent, for the use of Chancery, in answer

to a bill by Thomas Mayowe, Nov. 25th, 23 Eliz., 1580 (Misc. Doc., ii. 13).

As they were so near, this was probably seen to at once. Agnes Arden died shortly afterwards, and was buried at Aston Cantlow Dec. 29th, 1580. Her death caused a rearrangement of claims. From tenants, the Ardens had become owners in each part. Robert Webbe, already owner of the bulk of the estate, proceeded to purchase more. Edmund Lambert, who had not been pressed by poverty to realize his reversion, agreed to sell his share. On May 1st, 23 Eliz. (1581), there was granted to Robert Webbe, by Edmund Lambert of Barton in Henmarche, and his wife Joan, one of the daughters of Robert Arden, all their moiety, part, pourpart, or share of the property for 40l. (Misc. Doc., ii. 80).

On the 2nd of May a subordinate deed was drawn up, signed by the marks and seals of Edmund and Joan Lambert, appointing their well-beloved William Cookes and William Meades their true and legitimate attorneys to hand over their third part to Robert Webbe, or any attorney he may choose. This was signed in the presence of William Cookes, Thomas Nicholson, William Maydes, John Perkes, and Edward Cornwell (Misc. Doc., ii. 12).

On the same date, with the same witnesses, Edmund Lambert executed a bond of 80l. in favour of Robert Webbe if he should not fulfil the conditions agreed upon (Misc. Doc., vii. 153).

A general release by Edmund Lambert to Robert Webbe of the interest of him and his wife in the Snitterfield property was handed over on June 1st, 23 Eliz. (1581), before the witnesses John Dafferne, John Scarlett, Edward Cornwell, Henry Talbot, and John Butler. The seal has H. T. on it, probably being that of Henry Talbot (Misc. Doc., ii. 84). See also Birthplace Deeds, Appendix 276.

The final concord appears in the Feet of Fines, P.R.O., "Warr. Pasche, 24 Eliz.," between "Robert Webbe, qu., et Edmund Lambert et alii deforc., de terre," &c. Robert Webbe had by this time become apparent owner of the whole of the old Mayowe property, and empowered to face the lagging Chancery suit alone.

But another complexity had arisen, and a new set of deeds, which have not yet been fully worked out. Robert Webbe was about to marry Mary, the daughter of John Perkes of Snitterfield, evidently a prosperous farmer and an affectionate father. The arrangements were extraordinary. There is an undated deed (with pieces cut out) providing that William Perkes should enjoy one tenement, one orchard, and all appurtenances, &c., now in the possession of Edward Cornwell, with no claims from the Ardens, for the sum of 20l.; that if William Perkes or his assigns do not enjoy the same and pay for it at the rate of 3l. 6s. 8d. a year, and do depart, then the said Edward Cornwell to have the same again (Misc. Doc., ii. 7). This seems to have been some first draft. The "settlement" in *extenso* is preserved between Robert Webbe and Mary Perkes, Sept. 1st, 23 Eliz. (1581). In consideration of a marriage hereafter to be held between them, and also in consideration of 35l. of lawful English money to be paid him by John Perkes, Robert Webbe devised and let to farm two messuages with the appurtenances, and one yard land and a half, to John Perkes from the feast of St. Michael for six years, to have and to hold, paying to Robert Webbe or his executors the sum of fourpence at each term. John Perkes was to repair the premises at his own cost, and at the end of the term to yield them



to Robert Webbe. During that term Robert Webbe should have twenty sheep kept for him during the winter months by John Perkes;

"and the said John Perkes shall find and allow for the said Robert Webbe; Mary the daughter of John Perkes, his wife; Margaret, mother to the said Robert; and Edward Cornell, father-in-law to the said Robert, during the term, within the dwellinghouse of the said John Perkes, necessary, convenient, and wholesome meate, drinke, chamber lodging, and fier, at the proper cost and charge of the said John Perkes, the said Edward Cornell paying for his bording as aforesaid, yearlie to John Perkes, the some of three pounds of English money. And if it haps that the said Robert Webbe and Mary his wife have any child or children during the said term, John Perkes shall find and allow for the same meat, drinke, chamber lodging, and fier, with free entry in and out of the said chamber, to and for the said Robert, Mary, Margaret, Edward, and the said children."

At the end of the term John Perkes to yield up the land sown with all manner of corn and grain at his own charge, so that the said Robert and Mary should have it for their own use after the six years. In witness whereof both parties set their hands and seals in the presence of Thomas Nicholson, Edward Cornwell, and Thomas Pittes (Misc. Doc., ii. 14). On the same day, and before the same witnesses, Robert Webbe signed a covenant, on his marriage with Mary, daughter of John Perkes, to hold a messuage in Snitterfield to the use of himself for life, with remainder to Mary for life, with remainder to the right heirs.

It is evident that grim economy was necessary to Robert Webbe, after his efforts to buy up the other shares, and sit free on his grandfather's property. This was intensified by the unknown dangers and expenses of the Chancery suit hanging over him. It is evident that John Perkes did what he could to help.

Still one other purchase, at least, had Robert Webbe to make. Halliwell-Phillips, 'Outlines,' ii. 173, says: "How Robert Arden's other two daughters, Elizabeth Scarlett and Mary Shakespeare, became entitled to portions, is not known; but that this was the case can be shown by the conveyances to Robert Webbe." Elizabeth Scarlett is referred to neither in Robert Arden's will nor in the settlement of 1550. It may be she was an elder daughter who had received her portion at her marriage. She might still share by common law in the inheritance of sisters who died. Halliwell-Phillips suggests that she had married John Scarlett; but both the John Scarlett of Henry VIII. and the one of Elizabeth had wives named Joan. Halliwell-Phillips enters her death in the Ardens' pedigree table as in 1588, giving no authority. But John would not have been heir to his mother in 1582 if she had been alive. The Birthplace Deed 433 shows that

"John Skarlett of Newnam in the Parish of Aston Cantlow, husbandman, son and heir of Elizabeth Skarlett, one of the daughters and coheirs of Robert Arden of Wilmeccote, in consideration of 20 marks paid him by Robert Webbe of Snitterfield, agreed that all his part and interest in two messuages and their appurtenances"

in Snitterfield should be delivered for over to Robert Webbe, March 18th, 24 Eliz. (1581/2); witnesses John Dafferne, John Butler, Edward Cornwell, and Edmund Lamberde.

On the same day was sealed a bond for 40 marks, for the completion of the sale between Robert Webbe and John Scarlett of "all the part, purparte, title, and interest, in two messuages in Snitterfield in the tenure of Robert Webbe, of which John Skarlett and Joane his now wife, or one of them, be lawful owners in fee simple"; the deed

of release to cover all rents due, that of the chief lord excepted. The above-named John Scarlett and the said Joane his wife to hand over all deeds and evidences (Misc. Doc., ii. 74).

I came on this deed first (evidently unknown to Halliwell-Phillips), and naturally thought the inheritance lay in Joane the wife; but in the light of the previous deed it is clear that it came through his mother to John, and Joane's name was used only to bar dower. John Scarlett received very much less than the Shakespeares did, which strengthens my belief that Mary inherited a share of one dead sister's portion, but was left the whole portion of another sister by some form of will. I find no mention of the Scarletts' sale among the Feet of Fines.

The most painstaking research among records, wills, and registers has given me no clue to further information; indeed, rather clouds what we already have. It is known that the Aston Cantlow registers do not begin early. Among the burials appear Joane, "wyff of John Scarlett" Dec. 9th, 1580; and on Dec. 9th, 1581, John Scarlett. The will of John Scarlett of Newnam is dated Dec. 10th, 1581; in this he mentions his brother William, and John, the son of Adam Scarlett. The date given is *the day after his burial*; and the deed is drawn up three months after both. This seems to prove that it was *another* John Scarlett. Adam Scarlett, the richest yeoman\* in the parish, had a brother John, who might, by common law, as the *second* son, have been heir to his mother, and who survived some time after this. But no such explanation comes as to the "now wife Joan," who had died a year and more before the agreement was made in which she is concerned. I have been unable, as yet, to trace the cause of the discrepancies.

Robert Webbe had now got into his own hands all which had been owned by his aunts and his mother. But the Chancery proceedings were dragging their slow length along. He could, however, have little fear, further than the waste of time and money, as he would hold among his evidences the two early papers which I have brought forward for the first time. A paper in Misc. Doc., i. 89, gives the list of "Witnesses to be examined for Robert Webbe." Among these is "Hary Shexspere." Another (Misc. Doc., ii. 85) is the subpoena of John Shakspeare, John Wager, Adam Palmer, and others, in the case of Mayowe *versus* Robert Webbe, to appear before a special commission appointed by Chancery, Sir Fulke Greville, Sir Thomas Lucy, Humphrey Peto, and William Clopton, 24 Eliz.

No one has hitherto taken any further trouble about this Chancery suit, but, knowing that it might lead to unexpected revelations, I made a diligent search at the Record Office, and was rewarded to a limited extent; that is, I found the case and some details, but not so much as I hoped or expected. I found that a commission had been granted to hear the case of Mayowe con. Cornwell and others, in the Quindene of Trinity, to Sir Fulke Greville and Sir Thomas Lucy, Knights, Humphrey Peto, Esq., and Thomas Clopton, Arm., or any two of them, to hear the witnesses on the plaintiffs' side; record their answers, and give the defendants a fortnight to reply, June 12th, 23 Eliz. (1581).

The interrogatories to be put on behalf of Mayowe, were necessarily long, but they may be summarized. Do you know the

tenement in question, "lying between the house which was sometime the house of William Palmer on the one side, and a lane called Merrel Lane on the other, and doth abut on the High Street"; and if one John Mayowe did sometime dwell in it? Do you know that one Richard Mayowe deceased, father of William Mayowe, likewise deceased, was seised in this domain as of fee of inheritance, and did entail it on the said William and the heirs of his body? Do you know that William was grandfather of the complainant, that his son and heir was Roger, and that Thomas was the son and heir of Roger? Chancery is proverbially slow. The depositions were taken at Warwick June 13th, 24 Eliz. (1582), before Sir Foulke Greville, Sir Thomas Lucy, and Humphrey Peto, Esq. (Chanc. Dep. M. VIII. 22).

Richard Welmore of Norton Curlew, of the age of 60 years or thereabouts, did know the tenement, but could not answer the other queries. He had heard Roger Mayowe say he was the eldest son of William. He knew that Thomas was the son and heir of Roger.

Robert Nichols of Lillington, aged 67 years, knew the plaintiff, the defendants, and the tenement, and "that it abuts itself against the High Street." He had heard by credible report that John Mayowe did sometime dwell there. He had also heard that Richard was seised in the demesne as of fee of inheritance; that William was the son of Richard, that Roger was the son of William, and Thomas was son of Roger.

Thomas Lynceycome of Yardeley in the county of Worcester, tilemaker, 58 years of age, only knew that Thomas was eldest son and heir of Roger.

The depositions were signed by Fulke Greville and Humphrey Peto. Rather an unsatisfactory plea against the possession for nigh 80 years! Doubtless the two deeds were in court—the grant of William Mayowe to John, son of Richard; and the sale by John Mayowe to Thomas Arden.

Then follow "Interrogatories to be ministered on the part and behalf of Edward Cornell, Robert Webbe, Edmund Lambert, and Joane his wife." These also must be contracted, How many tenements are there in controversy? How many inhabited them? How long have you known them? Whose inheritance was it accounted? Was it the inheritance of Arden? What was the name of Arden? Have you ever known the ancestors of Mayowe occupy the premises? How long since they did so? Do you know if Robert Arderne of Wilmeccote was seised in fee simple of said premises? Do you know if said Robert made any conveyance, and to what uses? Do you know if the persons to whom the grant was made peaceably succeeded on his death? Did Agnes Arderne, wife of the said Robert, occupy the premises or receive rent for it? The replies were clear.

1. Adam Palmer of Aston Cantlow, yeoman, of the age of 60 or thereabout, said that he knew both plaintiff and defendant, that he has known the message in controversy 40 years and upwards, and that he was one of the feeoffees about 36 years ago. He knew one Richard Shaxpere did occupy the same message as tenant to Robert Arderne als Arden, and also Saunder Webbe and his wife, one Cornwell, and now Robert Webbe, son to Saunder. He hath known the said message and land to have been in the quiet possession of Robert Arden and his wife Agnes, as his own inheritance, and after his decease, of Saunder Webbe, who married the daughter of Arden, and now of Robert Webbe, who is in possession as heir to Saunder Webbe. He never knew any of

\* After the will of John Scarlett of Newnam, Dec. 10th, 1581, is an inventory of goods valued at 23*l*. The inventory of Adam Scarlett of Wilmeccote, with the will proved Sept. 1st, 1591, was 117*l*., a very large amount for the period.

the ancestors of the complainant dwell in the premises. Robert Arden was seised in fee simple, and did in his lifetime make a conveyance to Joane Lambert, Katherine Edkins, and Joyce Edkins, his daughters and coheirs by the feoffment. The wife of Robert Arden quietly enjoyed the premises till of late, within this two or three years, this complainant did make some title thereto. To his remembrance Robert Arden died 28 years since or thereabout. He knew that Agnes, the wife of Robert Arden, received the rents and profits of the said messuage, 40s. by the year, and since it hath been improved to 4l. by the year, and that she died about two years since.

The next witness called was John Henley of Snitterfield, husbandman, of the age of 80 years or thereabout. He knew both complainant and defendant, had known the messuage for about 66 years, that it had been in the quiet possession of Thomas Arden alias Arden, father to Robert Arden; and concerning Robert Arden, he said all that Adam Palmer said. He knew the inheritance to be in the possession of Thomas Arden, and afterward of Robert Arden; he was witness to the possession-taking, but cannot remember the time of the death of Arden.

Next was called John Wager of Snitterfield, husbandman, of the age of 60 or thereabout. He knew both complainant, defendant, and property. He knew one Rushby and one Richard Shaxpere, one Alexander Webbe and his wife, Cornwell and his wife, and Robert Webbe, son to Alexander, to occupy the property. He hath known it to be in the Ardens for 50 years, and that Robert was seised in fee simple. He said the same as Adam Palmer, though he was neither a feoffee nor was at the delivery of seisin.

I had hoped to be able to turn the page and read details of John Shakespeare's age and status, and what he had to say concerning Arden's inheritance and his father's tenure. But the paper abruptly ends, without further witness, and without signatures. No decree or order has been preserved. Either the Court considered the Ardens' case too strong to need further proof, or John too interested for a witness, or the page was lost that bore his testimony, as so much is lost concerning his family. The evidence of continued possession shows what the decision of the Court was.

There is only one perplexing statement of Adam Palmer's further to note. We have the deeds, and we know that this, formerly Mayowe's property, when in the tenure of Richard Shakespeare was settled by Robert Arden on his daughters Agnes Stringer, Joane Lambert, and Katherine Edkins; while Palmer names them as Joan Lambert, Katherine Edkins, and Joyce Edkins. It was easy at the end of thirty-six years to forget which of the daughters had her share in this messuage, seeing they all really treated their shares as the sixth part of the two properties. Agnes Stringer had died long before, and her family lived in Shropshire.

But it is more puzzling to hear Palmer name "Joyce Edkins," as it seems to imply that Joyce, as well as Katharine, had married an Edkins. I have made careful researches in every possible direction, but have been unable to trace a Joyce Edkins, except the sister of William Hill. I am inclined, therefore, to think that either Adam Palmer or the clerk slipped in adding the name of Edkins to Joyce, as well as Katharine. The fate of Joyce has yet to be discovered, if she was not buried, as I suggested was possible, in Pedmore, in 1557 (see my 'Shakespeare's Family,' p. 181).

Perhaps Adam Palmer's responsibilities had worn him out, and he had begun to mix things up, though in other points his testimony was clear. It was well for Robert Webbe he was alive. He was buried at Aston Cantlow, July 13th, 1584.

Though this Chancery case does not yield us much new matter, it makes real our somewhat hazy notions of the property settled on Shakespeare's aunts. But the whole series of documents, taken together, teach us a great many important points regarding the poet's family and surroundings. It lets us picture the house abutting on the High Street where John Shakespeare was doubtless born, the extent of the united properties, and the stretches of the common fields which the poet doubtless haunted in his youth to catch the conies, permitted to the freeholders. But, above all, it answers conclusively the question, so mockingly put by the Baconians, Where did the Stratford man learn his law? There are more legal documents concerning this Snitterfield property than were drawn up for any other family of the time in Warwickshire, as any one may test who wades through the 'Feet of Fines,' and as few of his relatives could write, it is possible they could not read. William Shakespeare was very likely esteemed as the scholar of the family, and doubtless had all these deeds by heart, through reading them to his anxious and careful relatives when they were brought out of the "box of evidences," to strengthen the case for the defendant against Thomas Mayowe. The law papers of the Ardens, and the litigation of his father, prepared him alike for his many later personal associations with the law, and for the conduct of the Chancery case which he hugged to his heart during ten years at least. I trust soon to follow this out.

CHARLOTTE CARMICHAEL STOPES.

### "WHO KILLED JOHN KEATS?"

24, Bedford Square, W.C., 1 August, 1909.

THE author of the review of Lord Brough-ton's 'Recollections' in your last number has made a slip as to the authorship of the lines "Who killed John Keats?" &c. It was not Byron, but Shelley—see Byron's letter to Murray dated July 30, 1821 ('Letters,' vol. v. p. 331), in which he says: "Are you aware that Shelley has written an elegy on Keats, and accuses *The Quarterly* of killing him?" and then follow the lines in question. G. W. PROTHERO.

\* \* \* Surely it is not the reviewer in *The Athenæum* who has made a slip. Is not the elegy to which Byron refers 'Adonais'? The accusation against *The Quarterly* was put forward by Shelley with terrible sincerity both in the poem and in the preface. Byron, as we understand the passage, does not imply that his ribald verses were themselves the elegy and accusation. The inverted commas are used to mark the parts in the Cock Robin dialogue; and we find nothing in text or notes at the page cited to imply that the editor of Byron's Letters, Mr. Rowland E. Prothero, sees any reason for differing from previous editors about the authorship. If Mr. G. W. Prothero will turn to Mr. Coleridge's section of the work he quotes, namely, the Poetry of Byron (vol. vii. p. 76), he will find the verses still figuring as formerly among Byron's *jeux d'esprit*. To support the ascription of what seems to us a pre-eminently Byronic production to Shelley, we should require evidence as strong as would be needed for a new theory that Shelley wrote, say, 'Don Juan.' Byron hated Keats: to Shelley the attitude of the verses, apart from the style, would have been repugnant.

### LIST OF NEW BOOKS.

#### ENGLISH.

##### Theology.

- Davies (Rev. David), *The Book of Job*, Vol. I.—Job I-xiv. 5/ net.  
Dowling (Archdeacon), *The Abyssinian Church; The Egyptian Church*, 1/6 net each.

##### Law.

- Emery (G. F.), *The Solicitor's Patent Practice*, 3/6 net.  
International Documents, 2/6 net. A collection of international Conventions and Declarations of a law-making kind. Edited, with introduction and notes, by E. A. Whittuck. With Appendix.

##### Fine Art and Archaeology.

- Dillon (Edward), *Rubens*, 25/ net. With 434 plates.  
Lockyer (Sir Norman), *Surveying for Archaeologists*, 4/ net.

##### Poetry and Drama.

- Crouch (Edward Heath), *A Treasury of South African Poetry and Verse*, 4/. Collected and arranged from various sources. Enlarged Edition, with frontispiece.  
Friend (Kate), *Outline Study for Hamlet*.  
Hymns of the Apostolic Church, 5th Series. With introduction and historical and biographical notes by the Rev. John Brownlie, D.D., 3/6 net.  
Mackereth (James A.), *When We Dreamers Wake*, 1/6 net.  
Warren (T. Herbert), *The Centenary of Tennyson, 1809-1909*, 1/ net. A lecture given to the University Extension students in the Sheldonian Theatre on the 6th inst.

##### Bibliography.

- Richmond, *Twenty-Eighth Annual Report of the Public Library Committee*.

##### Philosophy.

- Davis (M. M.), *Psychological Interpretations of Society*, 8/.  
One of the Studies issued by Columbia University.  
Parsons (P. A.), *Responsibility for Crime*, 6/. An investigation of the nature and causes of crime and a means of its prevention. Another of the Columbia University Studies.

##### Political Economy.

- Everett (Frances), *John Bull, Socialist*, 1/ net.

##### History and Biography.

- Browning (Oscar), *Despatches from Paris, 1784-90: Vol. I, 1784-7*. Selected from the Foreign Office Correspondence. One of the Camden Third Series.  
Conway (Moncure D.), *Addresses and Reprints, 1850-1907*, 3 dols. Published and unpublished work representing the literary and philosophical life of the author.  
Cøpingen (W. A.), *The Manors of Suffolk, Vol. IV*. Relates to the Hundreds of Hoxne, Lackford, and Loes, and has some illustrations of old manor houses. For review of Vol. I see *Athen.*, June 23, 1906, p. 760.  
Dictionary of National Biography: Vol. XVIII., Shearman—Stovin, 15/ net.  
Dodderidge (Rev. Sidney E.) and Shaddick (H. G. Hastings), *The Dodderidges of Devon, 10/6 net*. With an account of the Bibliotheca Doddridgeana. Illustrated.  
Haines (C. G.), *The Conflict over Judicial Powers in the United States to 1870*, 6/. A third Study issued by the Columbia University.  
Hall (Thornton), *Love Intrigues of Royal Courts*, 12/6 net. Illustrated.  
Hayes (C. H.), *An Introduction to the Sources relating to the Germanic Invasions*, 6/. A fourth Columbia University volume.  
Schapiro (J. S.), *Social Reform and the Reformation*, 5/. Another of the Columbia University Studies.  
Williams (H. Noel), *A Rose of Savoy, 15/ net*. An account of Marie Adélaïde of Savoy, Duchesse de Bourgogne, mother of Louis XV. With 17 illustrations.  
Wood (Lieut.-Col. William), *The Logs of the Conquest of Canada*. One of the publications of the Champlain Society.

##### Geography and Travel.

- Baedeker (Karl), *Switzerland and the Adjacent Portions of Italy, Savoy, and Tyrol*, 8/ net. Twenty-Third Edition, with 72 maps, 19 plans, and 12 panoramas.

##### Philology.

- Postgate (J. F.), *Flaws in Classical Research*, 3/6 net. From the *Proceedings of the British Academy*.

##### School-Books.

- Godfrey (Hollis), *Elementary Chemistry*, 4/6 net.  
Livy, Book IX., 2/6. Edited, with introduction, notes, &c., by W. B. Anderson.

##### Science.

- Crawford (J. H.), *Nature*, 5/. A series of short essays on various aspects of Nature. Illustrated.  
Gephart (W. F.), *Transportation and Industrial Development in the Middle West*, 8/. Issued by Columbia University.  
Kelley (Samuel W.), *Surgical Diseases of Children*, 21/ net. A modern treatise on pediatric surgery. Illustrated.  
Rodman (W. L.), *Diseases of the Breast, with Special Reference to Cancer*, 16/ net. 69 plates.  
Simpson (John), *British Woods and their Owners*, 12/6 net. With illustrations of British woods and Continental State forestry.  
Smith (T.), *French Gardening*. With 22 full-page illustrations and plan of French garden of two acres.  
Tanzi (Eugenio), *A Textbook of Mental Diseases*, 24/ net. Authorized translation by W. Ford Robertson and T. C. Mackenzie.  
Woolston (H. B.), *A Study of the Population of Manhattanville*, 5/. Another of the Columbia University Studies.

##### Juvenile Books.

- Potter (Beatrix), *The Tale of the Flopsy Bunnies*, 1/ net.

##### Fiction.

- Ames (H.) and Hayter (F.), *The Book of the Golden Key*, 6/ net. An idyll and a revelation, described as "a message from the so-called dead."



Annesley (Mando), *This Day's Madness*, 6/. A story of a young girl of good family, but poverty-stricken.  
 Caine (Hall), *The White Prophet*, 2 vols., 4/ net. Illustrated by R. Caton Woodville. A tale of modern Egypt, with a new Messiah as central figure.  
 Carey (A. E.), *Sealed Orders*, 6/. A detective story, in which the author develops his views on social problems, &c.  
 Chambers (Robert W.), *In the Quarter*, 6d. New Edition.  
 Crawford (F. Marion), *Sarcinacea*, 1/ net. For notice see *Athen.*, April 23, 1887, p. 542.  
 Dyllington (Anthony), *The Unseen Thing*, 6/. A tale of love that endured through desertion.  
 Gull (C. Ranger), *Retribution*, 6/. A tale of the consummation of two unions in high circles after much intrigue.  
 Kennedy (D. E.), *Philip the Forester*, 4 dols. 50 net. A romance of the Valley of Gardens. Issued in a limited edition from Brookline, Mass.  
 Le Feuvre (Amy), *A Country Corner*, 6/. In it the quiet of "a Country Corner" is disturbed by the advent of two high-spirited girls, who come down from London in search of the stranger brother who has directed their education and destinies from his bachelor retreat. A tale of the giving up of "the good things of life" which leads to peace and happiness.  
 Meredith (N.), *The War of the Carolinas*, 7d. net.  
 Noble (Edward), *Lords of the Sea*, 6/. A story of a great shipowner who was once small, but who fought his way to the front and was not particular about the tools he used.  
 Norris (W. E.), *The Square Peg*, 6d. For notice see *Athen.*, Nov. 2, 1907, p. 545.  
 Warwick (Sidney), *A House of Lies*, 6/. A story of mystery, with a frontispiece by V. M. Weingott.

## General Literature.

Royal Colonial Institute Proceedings, Vol. XL, 1908-9. Edited by the Secretary.  
 Russell (Right Hon. G. W. E.), *Collections and Recollections (Series II.)*, 1/ net. Originally published under another title in 1902.  
 Wyatt (H. F.) and Horton-Smith (L. G. H.), *The True Truth about the Navy*, 6d. net.

## Pamphlets.

Handy Hotel Guide, 2d. New Edition. Originally 'The Tariff-Frame Hotel Guide.'  
 Bagged School Union and Shaftesbury Society, *Sixty-Fifth Annual Report*.

## FOREIGN.

## Theology.

Venturi (P. T.), *Storia della Compagnia di Gesù in Italia: Vol. I. La Vita religiosa in Italia durante la prima Età dell'Ordine*, 15 lire. A bulky volume of over 700 pages, with full-page portraits of Paul III. and Gregory XIII.

## Fine Art.

Prentout (H.), *Caen et Bayeux*, 4fr. Has 108 illustrations. One of *Les Villes d'Art célèbres*.

## Poetry.

Hannon (T.), *Au Clair de la Lune*, 3fr. 50. The dedication is to "Muse, O ma Muse ultra-moderne," and the frontispiece depicts her ready to take the plunge from the steps of her bathing-machine.

\*. All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

## Literary Gossip.

UNDER the title 'Dorrien Carfax: a Game of Hide and Seek,' Messrs. Smith & Elder will publish on the 8th of next month a novel by Mr. Nowell Griffith, the plot of which deals with the life and development of a young man, whom we follow from his birth to his inclusion in the Cabinet. The book will have a political interest.

'THE PAGEANT OF ENGLISH POETRY' is to be added immediately by Mr. Henry Frowde to the "Oxford Poets" and the "Oxford Standard Authors" series. It is a collection of 1,150 poems and extracts from poetical works, written by upwards of 300 poets from the earliest to the present times. The poets appear in alphabetical order, and pains have been taken to ensure accuracy in the texts. Among the indexes is a subject index, the volume being designed to serve not only as a popular anthology, but also as a work of reference.

The lecture on Tennyson by Dr. T. Herbert Warren, to which we referred in our issue of July 31st, has now been published by the Oxford University Press.

MESSRS. BLACKWOOD are to publish 'The Letters of John Stuart Blackie to his Wife, with a Few Earlier Ones to his

Parents.' His nephew Mr. A. Stodart Walker has edited the volume, which contains reminiscences of many contemporaries.

MR. JOHN LONG will shortly publish 'The Penalty,' a new novel by Mr. James Blyth. As usual, the author gives us the life-story of a girl; the scene is laid in London.

MESSRS. JACK announce four new books for children. Miss Alice B. Jackson retells in simple language the stories of 'Little Nell,' 'David Copperfield,' 'Ivanhoe,' and 'The Talisman.' These will form a beginning of a "Children's Scott" and a "Children's Dickens," and will be illustrated in colour.

THE same publishers will add to the "Romance of Empire" Series a volume entitled 'South Africa.' It is written by Ian D. Colvin, and will be illustrated in colour by G. S. Smithard and J. R. Skelton.

IN the "Romance of History" also they announce a new volume, 'The Romance of Mexico,' by Mrs. Coxhead, illustrated with twelve drawings in colour by T. H. Robinson.

AT the end of this month Mr. Aleyn Lyell Reade will have ready Part I. of 'Johnsonian Gleanings.' It is intended that this should form the first of a series of privately printed volumes dealing in a spirit of scientific inquiry with many obscure passages in Johnson's life. Part I. consists of a reprint of articles contributed to *Notes and Queries*, an expansion of a letter to *The Times*, and other new matter—the whole being made accessible by a full index. The volume will contain seven unpublished portraits of members of Dr. Johnson's circle at Lichfield.

THE first volume of Oxfordshire Parish Registers will be issued to the subscribers in the course of the next few days. Twenty-one counties are included in "Phillimore's Parish Register Series," which now contains one hundred and thirteen volumes.

THE commemoration, both in America and the Netherlands, of the 300th anniversary of Hudson's third voyage has drawn attention to the details of that exploit. Mr. Martinus Nijhoff of the Hague has therefore decided to reprint 'Henry Hudson in Holland,' a valuable little book written by Henry Cruse Murphy (American Minister at the Hague) in 1859. The original issue was limited to a small number of copies "for private distribution"; it soon became scarce, and has remained almost unknown, even to those who make a special study of the subject.

THE August number of *The Atlantic Monthly* will contain amongst other articles a paper by Annie Kimball Tuell on George Meredith.

MISS KATHLEEN SCHLESINGER, the musical archæologist, has discovered in a bas-relief what she regards as a wholly satisfactory explanation of the vexed passage in 'The Achæmians,' II. 860-63, which will shortly be published with other notes.

THE UNIVERSITY OF GENEVA has conferred the honorary degree of Doctor of Letters upon Mrs. Frederike Macdonald, author of 'A New Criticism of J. J. Rousseau.'

MR. A. STAPLETON writes from 39, Burford Road, Nottingham:—

"I should be grateful if any reader of *The Athenæum* could supply me with information not contained in my book on the subject of the tales of the Wise Men of Gotham (issued in 1900), as I propose to publish a new edition. More particularly, I desire new references from old English literature, and information as to London or provincial editions not formerly noted. No issue earlier than 1630 is at present known to be in existence."

LA LIBRAIRIE ANCIENNE HONORÉ CHAMPION has in the press 'Les Amours' of Ronsard. This volume, complete in itself, is also the first in an edition of 'Œuvres poétiques de Ronsard' which will follow the 1578 text, the fragments composed between 1578 and 1585 being added. The commentary of Marc Antoine de Muret is to be given; also a bibliography of each poem, and the variants. M. Hugues Vaganay is the editor.

A MONUMENT to the memory of Clovis Hugues has been erected at Embrun, "au cœur même des Alpes, qu'il adorait." The monument is the joint work of M. Faivre and the widow of the poet, who is well known as a sculptor. The official inauguration took place on Sunday last, in the presence of M. Dujardin-Beaumetz and a large gathering of friends and admirers of the poet.

M. VICAIRE, one of the librarians at the Palais Mazarin, has been appointed by the French Institute the custodian of the great Balzac collection bequeathed, as already announced in this column, by M. Spoelberch de Lovenjoul. This collection is being installed at Chantilly in the old convent of the Sœurs de Saint-Joseph de Cluny, which has been remodelled.

PROF. ADOLF HAUSRATH, whose death at the age of seventy-two is announced from Heidelberg, was for over thirty years Professor of Ecclesiastical History at that University, and author of several valuable works, among them 'Paulus,' 'Luthers Leben,' and a critical study of D. F. Strauss. He achieved great popularity as a writer of historical romances, notably 'Klytia,' under the name of George Taylor.

PROF. HAUSRATH's death was closely followed by that of his colleague Prof. Adalbert Merx the Orientalist. Prof. Merx was born in 1838, and had been at Heidelberg since 1875, after holding professorships at Tübingen and Gießen. Among his works the most important perhaps is 'Die canonischen Evangelien nach ihrem ältesten Texte,' the result of his studies of the Sinaitic palimpsest discovered by Mrs. Agnes Smith Lewis.

A RECENT Parliamentary Paper of some interest to our readers is the Estimated Financial Effect of Certain Changes in the Code of Regulations for Public Elementary Schools for 1909 (3d.).



## SCIENCE

## ZOOLOGY AND EMBRYOLOGY.

*A Treatise on Zoology.* Edited by Sir Ray Lankester. Part I. First Fascicle. (A. & C. Black.)—In this treatise on zoology the subkingdom Protozoa occupies the first two volumes. The second, dealing with the Foraminifera, the Sporozoa, and the Infusoria, appeared as long ago as 1903. The volume before us, though the sixth in order of publication, is the first of the series. It opens with an Introduction by the editor, and includes articles by experts on the Proteomyxa, the Heliozoa, the Mycetozoa, the Lobosa, the Radiolaria, the Mastigophora and the Hæmoflagellates.

It may be said at once that in no previous work has the phylum of the Protozoa been so thoroughly and adequately treated, or better illustrated. The student in this department of zoology will find it indispensable. The articles are accurate and trustworthy, and the criticisms of the work of others just. Each section concludes with an excellent bibliography of the subject.

Sir Ray Lankester's Introduction is concerned with the definition of the word "Zoology," i.e., the dividing line between plants and animals, and with the distinctions that separate the classes of the Protozoa from each other and from the remainder of the animal kingdom. For the first he relies—though there are exceptions—on the differences in food and on the possession of a locomotive sac or body with a mouth. As to the second, the old division of the Protozoa into Gymnomyxa and Corticata disappears, owing to the impossibility of grouping all forms into one or other. It is noticeable also that in the classes of the Protozoa given on p. xvi the Foraminifera are for some reason omitted altogether. Sir Ray Lankester considers that Prof. Hickson's suggested classification into Homokaryota and Heterokaryota, based on the condition of the nucleus, is not sufficiently established. In his view, the present state of our knowledge only entitles us to look upon the classes of the Protozoa as consisting of "cell-animals" in contradistinction to "tissue-animals" (Metazoa); and he suggests that they may have arisen by divergent lines of descent from one central group, which possessed the combination of characters presented now by the simpler Flagellata.

Whilst all the sections are deserving of praise, special mention should be made of Mr. J. J. Lister's account of the Mycetozoa. The author possesses descriptive powers of a high order, and this article reaches the same level as his contribution on the Foraminifera in the second volume. An excellent description of the Radiolaria is given by Dr. Gamble, and it is satisfactory to note his opinion that a better knowledge of the life-cycle of these organisms will tend to diminish the number of species originally proposed by Haeckel. His suggestion, based on his own and Keeble's experiments with Turbellaria, that the function of the zooxanthellæ in those Radiolaria in which they exist has to do with the removal of excretory matter, is full of interest. A perusal of this section shows how much we are indebted to Brandt and the Kiel Commission for our knowledge of this class of the Protozoa. Prof. Hickson is responsible for the sections dealing with the Proteomyxa and the Lobosa, and, jointly with the late Prof. Weldon and Dr. Willey, for those on the Heliozoa and the Mastigophora. The survey of the life-history of these

minute and often irregular forms is thoroughly comprehensive.

In the account of the class Mastigophora—a term which is intended to designate the entire group of flagellate organisms—it is suggested that the existence of active mobility during the stage of growth and reproduction of somatic cells by fission, and the non-formation of a sedentary zygospore after conjugation, are better criteria of the zoological affinities of an organism than the absence of chlorophyll and a cellulose cell-wall.

The subdivision of the Hæmoflagellates is dealt with separately by Dr. H. M. Woodcock in an able article, and it may be remarked how its literature bears testimony to the valuable research which is now being carried on by those officers of the Army Medical Department who have the opportunity. Special attention is given to this subdivision owing to the importance it has recently acquired from the discovery that some of its members are the cause of disease in man and animals. A hæmoflagellate, or trypanosome, is the cause of sleeping-sickness, that disease which is decimating the native population of our possessions in Eastern Africa. *Trypanosoma brucei* (why does the author write *brucei*? it is an innovation, and not more correct), discovered by Sir David Bruce, produces the well-known tsetse-fly disease, deadly to cattle and horses in the fly-belts of the same continent. Various other diseases of animals—as "Surra" in India, "mal de caderas" in South America, "gall-sickness" in South Africa, and "dourine" in Algeria and India—are due to infection by trypanosomes, in most cases inoculated by bites of bloodsucking flies. The organism discovered by Schaudinn—*Spirochæta pallida*—and believed by him to be the cause of syphilis, is considered by many observers to be a trypanosome. Its mode of infection, habitat, &c., bear a striking resemblance to those of *T. equiperdum*, the cause of dourine in horses. Dr. Woodcock leaves the question undecided, but seems inclined to class the organism amongst the bacteria. Prof. Minchin considers its position very doubtful, whilst Dr. Mott in his recent Morison Lectures expresses the opinion that there are more characters linking the spirochaetes to the Protozoa than to the bacteria. Dr. Woodcock has recently been able to confirm Schaudinn's work on *Halteridium* by the discovery that a similar parasite in the chaffinch does become, in certain phases, a trypanosome. Dealing with the Piroplasmata, he records a new observation by Miyajima that flagellate forms have been observed in cultures of a Piroplasma from Japan. He agrees with Prof. Minchin that in most cases the vertebrate is the principal host, and also that there is some evidence of developmental phases taking place in the insect; but he admits that some at least of the avian parasites are probably herpetomonadine forms.

The volume concludes with Appendixes dealing briefly with Chlamydomyxa, Labyrinthula, and Xenophyophoræ.

The editor may be congratulated upon this latest addition to the series; but it is unfortunate that such an important work should not be produced in a better form. The binding does not wear well, as previous volumes show; and the pages are so thick and uneven that it is impossible to turn them over rapidly for speedy reference.

*Experimental Embryology.* By J. W. Jenkinson. (Oxford, Clarendon Press.)—Dr. Jenkinson has written an interesting account of a difficult subject. He describes the chief facts recorded by recent workers

in experimental embryology, and criticizes their value in the light of his ideal aim, viz., to give a complete causal account of each stage of development. He acknowledges that his ideal has so far not been reached, but he claims that some material has been gathered for an answer to each of the two main questions: what are the internal, and what the external conditions that determine the course of development?

After a preliminary chapter on growth and cell-division, the author reviews the results of numerous experiments made with a view to altering the normal environment of the embryo. He discusses the effects of gravitation, electricity, agitation, light, and heat upon growth and development, and the part played by oxygen and water and the chemical constitution of the medium. He believes that these external factors only operate in conjunction with internal factors which are dependent on the initial structure and constitution of the germ-cell and on the mutual interactions of the developing parts. This, of course, must be so. But Dr. Jenkinson is perhaps inclined to minimize unduly the influence of the external factors. These act directly on the developing embryo as it exists at the time, and the cause of any resulting change is the withdrawal or alteration of some one of them. He admits that changes in the environment of the embryo produce variation of form. Such changes, indeed, are probably a chief cause in the variability of species, and many of the experiments he describes go further, and afford assistance in the study of nature's method of producing monstrosities.

The latter half of the book is devoted to a consideration of the internal factors governing development: i.e., the initial structure and constitution of the germ, and the interaction of its component parts; and the author concludes by a discussion of Dr. Driesch's well-known theories. Irrefutable evidence is produced that the nucleus of the germ-cell has not the qualitative importance that Weismann thought. The cytoplasm itself is heterogeneous, not homogeneous, and contains specific organ-forming material which definitely develops into certain parts of the growing embryo. There is, at first, an equipotentiality of parts, but as development proceeds, and the power of self-differentiation is acquired, this becomes lost.

The author is no believer in Dr. Driesch's neo-vitalism, though his criticism of the theory is all that scientific criticism should be. He describes the relation between "mind" and "matter" in the following words:—

"Mind is not matter, not even living matter: rather it is the new quality constituted by an increase in the complexity of living matter, immaterial and as distinct from that matter as is 'blueness' from vibration of a certain wavelength. Dependent on and inseparable from matter, however, it is; when that matter, whether in the individual or in the race, attains a certain degree of complexity, then and then only does mind appear; and with the disappearance of that complexity it perishes."

*First Course in Biology.* By L. H. Bailey and Walter M. Coleman. (New York, the Macmillan Company.)—This manual is an American publication intended for use in secondary schools. It is divided into three parts: Part I., Plant Biology, is by Mr. Bailey; Part II., Animal Biology, and Part III., Human Biology, are by Mr. Coleman. Its aim is essentially practical—to help the pupil to study the actual objects and to avoid mere memory-stuffing.

Although in some respects the book might be improved, and some facts stated differently, it may be said on the whole to be well suited for its purpose. No student, with a

leaning towards natural science, who had been carefully taken through this course, could fail to obtain a sound elementary knowledge of the subject. He would have been taught to observe, and would have learnt to appreciate many facts in daily life which would otherwise have had no meaning for him. Much is rightly left for actual demonstration, and this presupposes a good teacher, but in secondary schools these are not always available: the teaching of science requires—besides knowledge—a natural aptitude without which much of the value of the instruction is lost. The reliance on the teacher is especially noticeable in the section devoted to animal biology, where Mr. Coleman commences many of his chapters with a series of interrogations, which are not sufficiently explained in the text, and which require a good teacher to supplement the information given. In the section on plant biology the arrangement is better; the questions come after the descriptive text, and refer to it, and a student without a teacher could make some progress in the subject.

The book is provided with a wealth of illustration, much of which is deserving of the highest praise, though in a few cases the abundant lettering might be more fully explained. Some of the "illustrated studies" are an education in themselves. But the volume is disfigured even more than the generality of American books by fantastic modes of spelling. If American authors desire to exploit this country with their educational textbooks, they should be careful to present them in proper form. English orthography still exists, and a dictation lesson given in a British school from this book would be likely to cause considerable confusion to both teacher and child.

#### OUR LIBRARY TABLE.

*Scientific Papers.* By Sir George Howard Darwin. Vol. II. (Cambridge, University Press.)—This volume, of which the subtitle is 'Tidal Friction and Cosmogony,' contains the classical papers in which Sir George Darwin investigated the effect of the tides on the rotation of the solid earth. No astronomical observation could be simpler than noticing that the moon always turns the same half of its surface to us. At first glance one might suppose that this meant that the moon did not rotate at all, but a little thought or a childish experiment will show that the moon does turn on its own axis once a month. The explanation of this phenomenon is found in the suggestion that in bygone ages, when the lunar day differed from the month, the moon was more or less plastic, and the attraction of the earth strained the moon and caused tides on its surface. Such a strain would be accompanied by internal friction, so that the moon would act as if a band-brake were gripping it. This brake would be effective until the moon was finally jammed and turned as if it were rigidly fixed to one end of a wire passing through the centre of the earth. There is, of course, a corresponding action on the earth: the surface tides, and the internal tides as well, must cause our great natural timepiece to lose time.

The detailed investigation of these phenomena offered scope for elaborate mathematical analysis, which led in Sir George Darwin's hands to beautiful results. The most-interesting of these may be thought of in terms of our analogy of the band-brake by taking the earth as the wheel which is being checked. We all know how in the days of the old high bicycle a rider, if he put on his brake suddenly, was likely to be

thrown over the handles: the frame tended to turn in the same direction as the wheel. So, as the earth-spin is checked, the moon must be pushed on and move more rapidly in her orbit. Now the greater the speed of a satellite, the further away must it be for gravity to balance the centrifugal force. So the moon is gradually getting further away from us, and the month is growing longer as well as the day. The past history of these changes is even more remarkable than the future. Sir George Darwin has shown that if we carry our minds back we shall arrive at a time when the distance of the moon was only twice the earth's diameter, and that tidal friction has been sufficient to open out the path to its present size.

Each of the papers in the volume before us contains a summary which the general reader will find perfectly intelligible, and which will give him the opportunity of watching the growth of a vigorous theory and of admiring the combination of poetic imagination and untiring industry which marks its author.

*Mars as the Abode of Life.* By Percival Lowell. (Macmillan.)—Prof. Lowell's persevering observations of the physical appearance of Mars as seen with his fine 18-inch refractor at Flagstaff, Arizona, are now well known to all persons who take any interest in astronomy. His former work, 'Mars and its Canals,' was noticed in *The Athenæum* for April 20th, 1907 (p. 478); and he has now produced another, insisting upon his former conclusions and detailing the results of later scrutiny, the most remarkable of which is that he claims to have detected evidence of aqueous vapour in the spectrum of the planet. It would be impossible to condense what is said on the subject in the work before us, but we would strongly recommend those interested to read it for themselves. Personally we feel with Mr. Bryant ('History of Astronomy,' p. 215) that "the assumptions involved are so great that Prof. Lowell's very plausible explanation can hardly be called convincing." Even if we accept all the appearances noticed (some of which stand greatly in need of confirmation), the question remains whether they do not admit of other explanation than that of the action of intelligent beings. Although the force of gravity is very much less on Mars than on the earth, it must be remembered that the density of the air is very much less too, in fact probably not exceeding that on the summits of the highest mountains on the earth.

*The Maniac.* (Rebman.)—This book is said to be a realistic study of madness written from the maniac's point of view by a woman who states that she was out of her mind from Friday, September 29th, to Monday, November 6th. The story is consistent with this statement. It gives an account of the inward feelings and delusions written by one who, having no knowledge of physiology or psychology, must therefore have passed through the experiences she relates. The initial failure of the critical faculty, the stimulation of the temporo-sphenoidal lobes, the gradual extension upwards to the cerebral cortex and downwards along the base of the brain to the medulla, with the predominating sex-influence throughout, are all accurately described. Incidentally the relation of cerebral irritation to hysteria, and to the exalted state described by De Quincey both in the pleasures and pains of opium, is excellently delineated. The value of the book would be greatly increased if the record of the case as it appeared to the doctors in attendance could also be printed. This should

not be difficult, because the book is dedicated "to my doctor, at whose instigation it is written, and to whom it was promised." It would then be possible to compare the subjective sensations with the signs and the clinical conditions.

*Bathymetrical Survey of the Fresh-Water Lochs of Scotland.* By Sir John Murray and Laurence Pullar. (Royal Geographical Society.)—Under the direction of Sir John Murray, a systematic survey of the lakes of Scotland was begun about twelve years ago by the late Mr. Frederick P. Pullar, who introduced certain improvements in the apparatus used for sounding. Mr. Pullar unfortunately lost his life at the early age of twenty-six, while heroically attempting to save life in an ice-accident on a Scottish loch in the early part of 1901. Subsequently his father, Mr. Laurence Pullar, undertook to continue the investigation in memory of his son, and to this end engaged a staff of competent observers, who have been working, year after year, under the superintendence of Sir John Murray. The results of their labours have been communicated from time to time to the Royal Geographical Society, and the latest are collected in the volume under review. This work contains descriptions of 349 fresh-water lochs; and as 213 have been dealt with in former papers, the total number of Scottish lakes included in this survey has been no fewer than 562. A vast mass of information is given with respect to depth, area, volume, temperature, and other details; whilst coloured contour-maps and sections, beautifully printed by Messrs. Bartholomew, illustrate the configuration of the beds of the lakes. Among the lakes described in the present volume are Loch Lomond and Loch Awe, two sheets of water which are notable as having been surveyed by naval officers forty years previously, and it is interesting to observe the close agreement in the depths recorded by the two surveys. Limnology, or that branch of geography which deals with lakes, though enthusiastically studied on the Continent, has until recently received but scant attention in this country; and the survey undertaken through Mr. Pullar's munificence—a work really of national importance—has done much to wipe away our reproach in this matter.

*Fish Stories.* By C. F. Holder and D. S. Jordan. Illustrated. (Bell & Sons.)—The authors of this book are such keen fishermen that, not content with hooking fish, they must needs "take a rise" here and there out of their readers. The stories "alleged and experienced," to quote the sub-title, are so artfully intermingled that it is often difficult to distinguish fact from fiction. This is a pity, for there is in the volume so much interesting information regarding the natural history and habits of the many species of fishes which, in various parts of the world, have fallen victims to the authors' piscatorial skill, that the book would have been better if the imaginary part had been left out.

A Prefatory Note, which is intended to be funny, invites us to discredit everything the authors say, and the book itself opens with a reference to a non-existent Appendix, unless this has gone to feed the fishes on the voyage across the Atlantic, for the sheets were printed in America.

In addition to the intentional "allegations" there are some which are evidently unconscious; for instance, in a quotation from Berosus we find an early reference to the gramophone, for it is stated that Oannes, "the fish-head god," "had a human voice and its image is preserved to this day";



and Uncle Remus is proved to be a plagiarist, for his story of the rabbit's loss of his long tail points clearly to Æsop's account of the bear.

The Great Sea-Serpent formed the basis of the earliest fish stories, and there is in an Assyrian palace at Khorsabad a figure of one which was seen nearly 3,000 years ago, while Aristotle tells of them as feeding on oxen and leaving the bones on the beach. In more recent times they are recorded as having been seen by clergymen, naval officers and whole ships' crews; but in spite of these witnesses our authors refuse to believe in their existence, and declare the fictitious monster to be based on the oar-fish, which attains a length of over 20 feet, while in some cases the "serpent" has proved to be a string of water-birds swimming in single file!

There is an appreciation of Walton, and in many respects the authors are worthy followers of the gentle angler, for like him they do not go out merely to kill, but can be content with enjoying their surroundings if the fish will not bite, and to this pleasant characteristic we are indebted for many a picturesque passage in their pages. The chapter on 'The Grayling at Caribou Crossing' is a good piece of descriptive writing, but it contains the curious statement that the grayling "is a rare fish outside the Arctic Circle."

A good story is told of one Skookum Jim, an Indian who "made his pile" on the Yukon, and built himself a house, for which he bought a carpet. When the carpet came home it proved to be too big for the house, so Jim enlarged his house to fit it. There is a graphic description of the "rush" to the Yukon, with pathetic details of the fate of many a fortune-hunter unfitted by early training for battling with such a climate—"cigarette young men...who have never done a man's day's work in their lives."

How one river steals another, fish and all, by undermining the intervening ground; deep-sea fishes; fishes of the Coral Seas ("No birds, and no flowers of any land are colored more gayly than the fishes of the Samoan reefs"); luminous sharks and other deep-sea fishes; rainbow-trout; the fur-seal; fishing with cormorants in Japan; the capture of the huge tuna in California and in the Mediterranean—these are some of the many interesting matters dealt with.

We have noted one or two errors, such as "Wotton" for Cotton, Walton's collaborator; and the Index is inadequate.

#### MEDICAL LIBRARY ASSOCIATION.

THE first annual meeting of the newly formed Medical Library Association was held at Queen's University, Belfast, on Wednesday, July 28th. After the transaction of some preliminary business, the President, Prof. W. Osler, gave one of his characteristic addresses. He began by referring to the honourable record of English physicians as book-lovers and collectors since the thirteenth century, and said his experience had been that there were more medical libraries in this country than in any other. He emphasized the importance of reading as part of post-graduate study. There had been men whose only book was nature, but they were the exceptions. The average non-reading doctor might play a good game of golf or of bridge, but professionally he was a lost soul. The driven and tired practitioner might plead that he could not find time to read. He could not unless he had formed the practice in less busy days; then the habit of reading, like any other habit, became his master. He

should get away from the notion that it was necessary to read much. One or two journals and a few books every year were enough, if read properly. Journals should be kept and filed for reference, and all reading should be done with that mental concentration which made reading work. It was easier to buy books than to read them, and easier to read them than to absorb them. He urged on the meeting the collection of books on a definite system as the best of hobbies for the medical man.

In conjunction with the annual meeting an exhibition of medical MSS., books, photographs of libraries, &c., was held in the engineering drawing-room of the University from July 27th to 30th, under the curatorship of Prof. Walker Hall and Mr. Cuthbert E. A. Clayton, the honorary secretaries of the Association. The exhibition was divided into seven sections. Two MSS. in Section 1 called for special notice: an English one of the fourteenth century on urine (lent by the Manchester Medical Society,) and another on the same subject, about the same date, in Latin and Irish (Trinity College, Dublin). Section 2 contained fifteen volumes printed before 1500, amongst them the first edition of Celsus, 'Celside Medicina Liber,' 1478 (Dr. Lloyd Roberts); the works of Mesne, 1478 (Bristol Corporation); the 'Cirogia' of Guy de Chauliac, 1480 (Manchester Medical Society), and the 'Anathomia' of Mundinus, 1493 (Dr. Lloyd Roberts). Amongst the books printed since 1500, Section 3, were two copies of Raynalde's 'Birth of Mankind,' 1528 and 1613 (Dr. Lloyd Roberts and the Bristol Medical Library); Faier's 'Regiment of Lyfe,' 1567, and Paynel's 'Regimen Sanitatis Salerni,' 1541 (both lent by Dr. Lloyd Roberts); and a pamphlet entitled 'Variolous Contagion,' 1808, by Jenner (Prof. J. A. Lindsay). An exceptionally fine collection of books by Irish authors, or printed in Ireland, formed Section 4, lent principally by Dr. T. P. C. Kirkpatrick of Dublin and the Royal College of Physicians of Ireland. Prof. Osler had lent two interesting collections of books relating to Michael Servetus, whose quatercentenary occurs this year, and Ulrich von Hutten, the scholar-knight who described the treatment of syphilis in his own person. The final section contained a series of books on consumption, beginning with Celsus, who recommended an open-air treatment and the use of milk, and ending with the Countess of Aberdeen's 'Ireland's Crusade against Tuberculosis.'

The head-quarters of the Association are at the University, Manchester.

#### Science Gossip.

THE tenth annual meeting of the Astronomical and Astrophysical Society of America will open at the Yerkes Observatory, Wisconsin, on Wednesday next. As the British Association is to meet at Winnipeg in the following week, the astronomical members of it are cordially invited to be present at the Williams Bay meeting on their way.

THE small planet which was discovered by Herr Lorenz at the Astrophysical Institute, Königstuhl, Heidelberg, on October 28th, 1908, has been named Rachele.

WE have received Nos. 15-18 of Vol. I. of the *Publications of the Allegheny Observatory of the University of Pittsburgh*. In No. 15 Mr. Robert H. Baker gives a determination of the orbit of the spectroscopic binary  $\pi^4$  Orionis, which has a period of only 9½ days. In No. 16 Mr. Frank C. Jordan supplies measurements of the radial

velocities of four stars in the constellation Taurus, which form part of a group detected by Prof. Lewis Boss to possess proper motions nearly the same in direction and equal in amount; these four are all between the fifth and sixth magnitudes. In No. 17 Mr. Jordan gives a determination of the orbit of  $\zeta^1$  Lyrae, the brightest of the five visible components of  $\zeta$  Lyrae, which was discovered to be a spectroscopic binary by Dr. H. D. Curtis from plates taken at the Lick Observatory in 1902, 1903, and 1904; the period appears to be little more than 4 days in length. In No. 18 Prof. F. Schlesinger, Director of the Observatory, communicates the result of the determination of its geographical position. The new building is situated some miles to the north of the old, which was in the heart of the city, in consequence of the rapid recent growth of the latter.

THE death in his sixtieth year is reported from Göttingen of Prof. Runge, Director of the Universitäts Frauenklinik, and author of several valuable medical books, among them 'Lehrbuch der Geburtshilfe' and 'Krankheiten der ersten Lebensstage.'

#### FINE ARTS

##### OUR LIBRARY TABLE.

*The Mistress Art.* By Reginald Blomfield. (Arnold).—Three years ago Mr. Jackson published the interesting lectures which he delivered at the Royal Academy, and now we have those delivered by Prof. Blomfield, certainly no less valuable or given in less agreeable language. It is matter for congratulation that architecture is once again represented by a professor well equipped in knowledge of his art, and endowed with considerable power of literary expression. The present volume, which differs from Mr. Jackson's and the author's own earlier works in that it dispenses with the aid of illustrations, consists of a series of critical essays varying greatly in subject, but all bearing on his main contention "that architecture is not mere decoration or ornamental building, but something outside and beyond the various crafts which it calls into play," "a grim intellectual art, moving amid big conceptions."

Throughout, but especially in the chapter entitled 'Architecture and the Craftsman,' the Professor combats the craftsmanship view of architecture, holding that, under modern conditions at any rate, it must be a personal art. In another chapter he discusses the relation of the artist's work to his personal temperament; contributing at the same time excellent biographical sketches of Alberti and Peruzzi.

The latter part of the volume is devoted to the consideration of the "grand manner" in architecture, and gives a good account of certain aspects of Egyptian, Greek, Roman, and French work. In these chapters is traced the development of monumental planning as applied not merely to single buildings, as was the case in Egypt and Greece, but also to groups of buildings, and finally to whole towns. The first important example of a comprehensive scheme the author finds at Pergamos, the forerunner of the immense exploits of Imperial Rome. Descriptions are given of French examples of architecturally planned towns, such as Montpellier and Nancy. Prof. Blomfield assumes that the planned town is typical of classical and Renaissance periods rather than of mediæval, and while we do not deny this, we may point out that fine examples still exist of mediæval town-

planning in the "Free Towns" founded by Edward I., of which Montpazier in Aquitaine is the most perfect, though Winchester and Hull were laid out on similar lines. The student is advised to seek the good in all styles, and not to judge one by the standards of another, but the writer's own sympathies are clearly shown:—

"The natural man, the actual conditions of life, will surely reassert themselves. We shall only feel at home in the broad spaces and serene atmosphere of classic art."

Of the break with the classical tradition and the rise of the romantic school at the end of the eighteenth century he writes as follows:—

"The failures in municipal design, the feeble and uncertain attempts at laying out great public spaces, the want of organized thought in dealing with cities and their surroundings which has characterized the civic architecture of the country for the last hundred years, are its direct results."

The volume is pleasant to handle, contains an Index, and is, we believe, free from misprints. We strongly recommend it to architectural students and others, as a vivid and sane piece of criticism.

*Grant Allen's Historical Guides: Paris.* (Grant Richards.)—The object and plan of this handbook when it first appeared in 1897 were excellent, and there can be no question that it has been of great assistance to a large number of tourists. It is stated in the Reviser's Note to this edition that "the endeavour has been to leave the book as nearly as possible as it was shaped by Mr. Grant Allen, subject only to inevitable changes due to altered circumstances." Notes on a few of the minor collections have been added; space has been found for a long introductory note on the monuments and the collections in the city of Paris; and the Index has been enlarged from four columns to ten. We suggest that the two pages on 'Excursions from Paris' should be extended to include the Musée Condé at Chantilly.

An opportunity should long ago have been taken of bringing the critical remarks up to date. For instance, Mr. Berenson showed conclusively seven years ago that the 'Madonna and Child' (No. 1300B), which is still officially catalogued as being by Piero della Francesca and accepted as such here (p. 103) is in reality by Alessio Baldovinetti. An inferior 'Holy Family' (No. 1580), which passes officially as a Titian, but is really by the imitator Polidoro, is referred to as "interesting from the free mode of its treatment, in contrast with Bellini and earlier artists" (p. 115), and no warning note is sounded as to its authenticity. On the other hand, we are told that Raphael's 'Castiglione' "may be provisionally accepted as being the work of Raphael unassisted by pupils or scholars" (p. 118), and that "it is said to be entirely from the hand of Raphael himself" (p. 122). In spite of these depreciatory remarks, the 'Castiglione' is one of the Louvre's greatest treasures.

There is little or no point in stating that Veronese's 'Cana of Galilee' is "proudly pointed out by the guides as 'the largest oil-painting in the world,'" especially as the assertion is inaccurate. The comments on Titian's 'Entombment' are far from satisfactory. "It is supposed," we read on p. 123, "to show the influence of Giorgione. In spite of an unconvincing display of passion and of physical energy, it has been regarded as evidence of Titian's facility, and as one of the important works of the Venetian School." This is, nevertheless, one of the master's best pictures.

Over two pages are devoted to the large decorative canvases in the Galerie de

Rubens, yet fewer than a hundred words are awarded to Rembrandt. No comment is made on the art of the Dutch master, and merely the titles of some twenty of his pictures are given on p. 130. Most of them are also unnumbered. Four lines are found to be sufficient for Frans Hals's pictures. Again, a meagre selection of the innumerable canvases and panels of the Flemish and Dutch Schools which hang in the sixteen small cabinets surrounding the large Galerie de Rubens is unceremoniously dismissed in three and a half pages. This is no doubt in part due to these Cabinets having been built since the book was first written. The painter of 'The Consultation' is given as "Brekdenkaur" (p. 137), which appears to be a misprint for Brekelenkam.

The idea of inserting illustrations, not of what may be seen in Paris, but to show how works of art in other galleries are related to those in the Paris museums, is excellent. It is, however, unfortunate that more care was not expended on what seems to have been a novel feature that presented itself to the reviser at the moment of going to press. For instance, sound judgment is not shown when he reproduces half of Giorgione's 'Sleeping Venus' at Dresden merely to "contrast it with No. 2703, the 'Venus' by Crauach" (*sic*). One might as well, in the chapter on the Strand in a guide-book to London, illustrate the Western Pediment of the Parthenon to show the inferiority of the whole façade of Old Exeter Hall.

The choice of Constable's 'Hay Wain' in the National Gallery, which was exhibited at the Paris Salon of 1824, is the best that could possibly have been made to "compare with the landscapes of the Barbizon painters," as the plate facing p. 154 suggests; but, as the picture is merely described as 'Landscape,' and its present whereabouts is not indicated on the plate or in the fourteen lines given up to the English School (pp. 124-5), the reviser's laudable intention misses half its point.

A book which has so many excellent features, and is intended

"to supply the tourist who wishes to use his travel as a means of culture with such historical and antiquarian information as will enable him to understand, and therefore to enjoy, the architecture, sculpture, painting, and minor arts of the towns he visits,"

as the Introduction states, is entitled to favourable consideration. We have no doubt that for many years to come visitors to Paris will prefer their 'Grant Allen,' with the supplementary assistance of 'Baedeker,' to the official publications which are on sale in the Louvre.

*Klassiker der Kunst: Van Dyck.* Von Emil Schaeffer. (Stuttgart and Leipsic, Deutsche Verlags-Anstalt.)—This excellent series is well known in England, as volumes on Raphael, Rembrandt, Titian, Dürer, Rubens, Velasquez, Michelangelo, Correggio, and Donatello, as well as Schwind and Uhde, have already appeared. The present volume contains some five hundred illustrations of pictures, which are, as far as possible, arranged in chronological order. The reproductions are up to a high standard, with the possible exception of one or two pictures in remote private collections; the publishers have, however, been well advised in inserting these pictures, which are of considerable public interest, although reproduced from unsatisfactory negatives, for the shortcomings of which, apparently, not they, but the owners of the paintings, are responsible. This applies particularly to a portrait at Raby Castle, and to the 'Portrait of Antonia Demarini Lercari' now in the collection of the Marchese Imperiale-Coccapani at Modena, the

illustration of which was, if we are not mistaken, obtained from the reproduction which appeared in an article on 'Van Dyck a Genova' by Signor Menotti, in the *Archivio Storico dell'Arte* in 1897. Attention was drawn in these columns (*Athenæum*, July 27, 1907) to the close resemblance between the Lercari portrait and the 'Portrait of La Marchesa Cattaneo,' which was purchased exactly two years ago by the National Gallery for 13,500*l*.

One naturally looks for the Panshanger Van Dycks, nine of which have for the last five months been lent to the National Gallery by Lord Lucas (*Athenæum*, Feb. 27, 1909). None of them is reproduced here, although it would be interesting to compare Lord Lucas's 'Rachel de Ruigny, Countess of Southampton,' with the version (p. 412) which was known to be in the collection of the Duke of Portland at Welbeck. Opportunity might also have been made to note the points of resemblance between the 'Lord John and Lord Bernard Stuart,' now at Trafalgar Square, and the more impressive picture on the same subject, which is, however, no longer in the collection of the Earl of Darnley, as here stated (p. 347), but was some years ago purchased by Sir George Donaldson.

Twenty-five pages of introductory matter on the "Life and Art" of Van Dyck, some interesting material from the artist's Italian sketch-book, a chronological summary of his life's work, together with an Index of Places and a Subject Index, are special features of the book. At the present moment, when so many fine pictures are leaving the country, it is some consolation to find that one hundred and thirty-five of the four hundred and twenty-three unassailable pictures by this artist are still in Great Britain.

Turning over the pages one conjures up almost innumerable recollections of exhibitions, sales, and visits to private collections. Thus the 'Mountjoy, Earl of Newport,' of about 1638, now in the collection of Lord Northbrook, reminds one of the similar 'Portrait of a Young Man' by Justus Sustermans which was sent by Col. Holford to the Old Masters Exhibition last year, and has since been reproduced in the Arundel Club's Publication. Van Dyck and Sustermans were, of course, fellow-pupils in the studio of Hendrick van Balen about 1613.

Van Dyck's 'Portrait of the Cardinal Infante Ferdinand,' now in the Prado, is illustrated here, and bears some relation to Rubens's portrait of the same Cardinal, which has been for the last six years in the London collection of Mr. J. Pierpont Morgan. We should like to have seen included Lord Fitzwilliam's 'Henrietta Maria and the Dwarf Geoffrey Hudson,' a repetition of which in the collection of Lord Northbrook is here reproduced (p. 307). The former has a continuous pedigree, as it is the picture "of o' dearest Consort the Queen by him [Van Dyck] made, and by o' commandem' deliued unto o' right trustee and right welbelovéd cosin and counsellor the Lord Viscount Wentworth, o' Deputy of o' Realm of Ireland," for which was paid 40*l*.

The first forty illustrations prove beyond question how closely allied was the art of Van Dyck to that of his master Rubens; but by the time we reach the 'St. Martin dividing his Cloak,' at Windsor, we realize that this picture, was certainly painted, as is now generally admitted, by the pupil, and not the master. It is, however, the imposing double portrait of 'George Digby, Second Earl of Bristol, and William Russell, First Duke of Bedford,' in the collection of Earl Spencer, which bears the palm, being,



moreover, one of the artist's very few signed and dated works.

One looks in vain for reproductions of the superb 'John, Count of Nassau-Siegen, and his Family,' which remains at Panshanger, where it occupies a room by itself; of the 'Portrait of Snyders at Castle Howard'; of the world-famous 'Elena Grimaldi, Wife of Niccolò Cattaneo,' now in the possession of Mr. P. A. B. Widener at Philadelphia; and of a well-known example of this master's art, which, during the recent Holbein controversy, disappeared unobserved from this country.

There are a few errors to which we may draw attention. The 'Portrait of the Artist' illustrated on p. 172 is not now in the National Gallery, although still included in the official Catalogue (No. 877), but has for the last eight years been on loan to the National Portrait Gallery. The Anglicization of some of the titles might be improved upon; thus the 'Judas' Kiss' should be rendered 'The Betrayal,' while the 'Lapidation of St. Stephen' (p. 64) and 'Simson and Delila' (p. 524) are not desirable renderings of the German. The correct title of the portrait of 1632 in the Hermitage is 'Philip, Lord Wharton,' and not 'Lord Philip Wharton,' as given on p. 303. It will be a great convenience to some people to have the titles of pictures in German, French, and English.

It is a sign of the times that such a work as this should have been published in Germany, and not in England. To reproduce virtually the whole of Van Dyck's pictures and to be able to sell such an admirably got-up book at a reasonable price is an accomplishment of which any publishing firm might justly be proud. The "Klassiker der Kunst" series is by this time so well known in art circles in this country that its success is as thoroughly assured as it is deserved.

*English Church Architecture.* By G. A. T. Middleton. (Francis Griffiths.)—This small book of about 100 pages, with a variety of illustrations, makes an attempt to cover the history of English church architecture from the earliest times down to the Reformation. Mr. Middleton gives proof of his competency as an architectural authority, and it would be difficult to find any material faults or flaws in his condensed narrative. It is, however, far too sketchy a treatise to be of any great value, even to the elementary student of ecclesiastical architecture.

*Ruined and Deserted Churches.* By Lucy E. Beedham. (Elliot Stock.)—The writer of this little book has hit upon a good subject. It will probably gratify the general reader of the lighter class of topographical works, and it is well illustrated from photographs. The pages do not, however, appeal to the antiquary or careful student of the derelict churches and chapels of bygone days; and they scarcely call for critical notice. There is no adequate discussion of the reasons for the disuse of these old buildings nor of the dates of their abandonment.

#### MODERN ILLUSTRATORS AT THE BAILLIE GALLERY.

At a time of the year when Londoners with one accord forsake the metropolis, and the galleries are frequented only by foreigners and visitors of transatlantic origin, it is a good idea to organize an exhibition of one of the more reputable phases of British art, regardless of whether it is a phase which commands any very large body of public support in England at the

present day. While many of the artists whose works are shown in this collection are still alive and active—are, in fact, still ranked as of "the younger men"—it is virtually an exhibition of a retrospective and historic character—the record of an experiment which has been tried and has failed.

The attempt to make English illustration an art of original invention united with some pictorial delicacy did not, in our opinion, fail altogether because of the absolute impossibility of finding a public willing to pay for it; but it was at any given moment easier to find a market for a glibly manufactured imitation of the particular kind of drawing which had caught the popular eye and was at the top of its brief fashion. Looking back in a sober commercial spirit on the history of the illustrating business for the period which followed the gallant revival of a dozen years ago, we are amazed, at the improvidence of the middlemen, whose existence after all depended on the public interest in the art of drawing—at their mad race to get rid of such capital as they possessed in the shape of ascertained public taste in certain directions—at their blind rivalry in glutting that taste without adequately providing for the future by throwing out feelers in new directions. The results of such a short-sighted policy are exactly what might have been anticipated, and the public is hardly to be blamed for finding even the haphazard actuality of the snapshot photographer preferable to the work of the tired hack-illustrator with his monotonous outlook.

A roomful of drawings by Aubrey Beardsley, some representative work by Mr. A. S. Hartrick, and less satisfactory examples by Phil May present, along with the imposing series of 'Sartor Resartus' drawings by Mr. E. J. Sullivan, the principal examples of the work of the earlier day, the exhibit of the last-mentioned artist constituting perhaps the most definitely complete achievement, in many ways, of this minor renaissance; and it may unpatriotically be hoped that some American accustomed to a quicker-made history than ours may see the wisdom of transferring the set entire to a public collection. We hardly expect—perhaps because we know we have no right to expect—even Mr. Sullivan himself quite to recapture the particular quality of this *opus*—its tense, yet well-considered and thorough workmanship, which belongs to what we may call the pre-Sauber era of modern British illustration. The enlightened American visitor will recognize, we think, that the work of to-day is inevitably a little hurried and demoralized by the ungracious circumstances in which it is done—circumstances unrelieved now, as they were ten years ago, by a certain naive optimism in the future of English black-and-white work. A good idea has still its value, but a cynical doubt is abroad as to the utility of a weighed and complete presentment.

A comparison between the work of Beardsley and Mr. Sidney Sime points the difference between the two periods, which will probably be as broadly distinguishable to the critic of the future as is Quattrocento from Cinquecento Italian painting. Mr. Sime has trustworthy powers—a hard competence which is undeniable; but he does not get wrought up into a craftsman's ecstasy as does Beardsley, who is absorbed in an ideal of technical perfection. Such a drawing as the latter's *Abascula*, a frontispiece for a history of dancing, has a delicate finish and beauty which would seem pointless and beside the mark to a professional illustrator of to-day, schooled to work for an

employer studiously indifferent, if not, indeed, actually hostile, to such evanescent charms. Something of the same attraction, but in form more frail and less masculine, is to be found in Mr. James Guthrie's *Kingdom by the Sea*, a work of considerable painter's quality, which looks as if it were done by a distinguished amateur free to develop his very personal talent. Mr. J. A. Shepherd's animal drawings, on the other hand, are good examples of the better sort of later illustrating, trenchant and to the point—highly concentrated statements delivered without hesitation or indulgence in minor qualities of charm. The expression is forcible, but there is no affectionate dwelling on a delightful task such as gives bloom and youthfulness to even the most sophisticated of Beardsley's later designs. Opportunities of seeing a large collection of original work by the latter artist come so rarely that even Londoners may be lured to the unfashionable act of August picture-gazing.

#### BOER PORTRAITS BY ANTOON VAN WELIE.

MANY of these portraits at the Goupil Gallery are drawings only, and these show the Dutch artist more favourably than did his recent exhibitions of paintings. They are direct and vigorous, and have the historic value which frequently belongs to this lighter form of portraiture. There is a tendency for many successive sketches to say much the same thing, as though the artist had a prompt and vivid first vision of a sitter, substantially correct, but quickly satisfied. Even when, in further observations, he is able to add something, he shows no power of co-ordinating these several impressions into a single powerful picture. This, however, may come as a later development, and we heartily endorse a method of portraiture based on numerous preliminary studies rather than the more prevalent one of painting away dully on the same canvas, so that different impressions pass over it in waves, each obliterating the last. The renderings of General Botha are the least picturesque, but most sympathetic, of these portraits.

#### ARCHÆOLOGICAL NOTES.

THE current number of the *Proceedings* of the Society of Biblical Archaeology contains the conclusion of an article by Mr. H. R. Hall on the light cast by Cretan exploration on Egyptian and Jewish history, in which he gives a concise and useful summary of the work done during the last decade in unearthing the remains of the early civilization of the Mediterranean basin. According to Mr. Hall, Crete was "the mainspring of the whole development," so far as Greece, at all events, was concerned; and "before Mycenæ reached its zenith of power, the political centre of Greece was Knossos in Crete." As to its age, he thinks that the "Early Minoan" period is responsible for the commencement of the use of metal in Greece, and that the "Middle Minoan II." of Dr. Arthur Evans was contemporary with the Twelfth and Thirteenth Egyptian Dynasties; while Late Minoan I., II., and III. more or less correspond to the Eighteenth Dynasty. The earliest Egyptian object found in Continental Greece he pronounces to be "a blue glass-paste figure of an ape" with the prenominal of Amen-hotep II. on its shoulder, which was discovered at Mycenæ; and he tries to draw a parallel, which does not seem very convincing, between the group of figures on a sarcophagus found at Hagia Triada, con-

sisting of two "sacred birds" perched on the familiar symbol of the double axe springing from a notched stem like the trunk of a palm tree, and the figure of Ptah between two hawks on Ded pillars which he has found on Nineteenth Dynasty scarabs. He is perhaps on firmer ground when he derives the Egyptian spiral decoration, which, appears, as he says, suddenly about the beginning of the Middle Kingdom, from the Mediterranean rather than vice versa, and when he traces from its origin in Crete the rise and fall of the Philistine domination in Syria, which, he says, lasted little more than a century. His description of the Philistines "stalking in their brazen mail among the foreign hills of Canaan, a terror and a horror to the Orientals, just as those other European warriors, the Crusaders, were to be 2,000 years later," is one of the historical pictures that live in the memory.

In the current number of the *Annals of Archaeology* published by the University of Liverpool, Prof. Newberry approaches the question of the relations between Egypt and Crete from the other side. He here tells us that he has always held the contrary view from Mr. Hall, and believes in a "Nilotic" colonization of Crete; while he produces some curious facts about a vizier named Ptah-uash, who is described on a Fifth Dynasty tomb at Sakkara as *Khet*-priest of the Double Axe and also of a bird divinity, which can be paralleled from earlier Egyptian monuments. If he is right in asserting that the title of *Khet*-priest is found only in connexion with the cults of the Double Axe, of the bird deity whom he mentions, and of two other objects which may possibly be related to them, it would seem that he has certainly established a relation between Egyptian and Cretan forms of worship that can hardly be accidental. At the same time, it should be noticed that the civilization of the Delta in ancient days may well have derived some features from the Mediterranean peoples without influencing the rest of Egypt. In these matters, as in physical characteristics, fauna, and the like, the separation between Upper and Lower Egypt seems to have been much more marked in early dynastic times than it was later, when the temporary decay of the Mediterranean culture contributed to the welding of all the peoples of the Nile Valley into one distinct type. For the rest, both Mr. Hall and Prof. Newberry go, after the manner of enthusiasts, a little beyond their respective briefs; and while the first-named scholar assumes, without offering proof, that the bucranium when figured over a door in early Egyptian monuments necessarily represents a "sacred" emblem, the Liverpool Professor endeavours to force an identification of the Cretan "horns of consecration" with the well-known mountain or horizon hieroglyph which few Egyptologists will be ready to accept.

In the last number of the *Bulletin* of the Institut Français d'Archéologie Orientale, edited by M. Chassinat, M. Henri Gauthier gives a somewhat belated account of his work at Drah abu'l Negga, which seems to have been mainly remarkable for the number of funerary cones he unearthed. Many of the names on these are new, but all are, as might be expected, of the Eighteenth Dynasty; unfortunately, M. Gauthier does not supply any dissertation on the use of these curious objects. The generally received theory that they are models of loaves of bread appears improbable, inasmuch as the Egyptian loaf, in ancient as in modern times, seems always to have been more like a bun than a sugar-loaf in shape; and the fact that they have hitherto been found only in Theban tombs requires explanation. An index of the names and titles of the persons

for whom these cones were made shows a consideration for the convenience of other scholars not always met with in Egyptological work. An excellent article in the same number by M. Émile Vernier, on the technique of the construction and decoration of Egyptian finger-rings, deserves notice alike for the adequacy of its text and the wealth of its illustrations. An article in the *Proceedings* of the Society of Biblical Archaeology mentioned above, on the early carved slates found at Hierakonpolis and elsewhere, forms the beginning of a series on these monuments, which, according to the writer, are at present our only clue to the predynastic history of Egypt.

The principal feature in the current number of the *Journal* of the Royal Asiatic Society is an article by Mr. Berriedale Keith on 'Pythagoras and the Doctrine of Transmigration,' which goes at considerable length into the question of the possible debt of the great Greek philosopher to India. Mr. Keith shows that such a borrowing is not impossible on chronological grounds, the exact date of Sakya-muni's death being 483 B.C., while that of Pythagoras may reasonably be put at 500 B.C. He seems convinced, too, that transmigration was a Brahmin rather than a Buddhist doctrine, and appeared in India in an articulate form for the first time in the Upanishads, "that is to say, very little before B.C. 600." The Buddhist contribution to the doctrine seems to have been the belief in the memory of former existences, which also appears in the slender evidences we have of the tenets of Pythagoras. The utter failure of all attempts to connect this with any Egyptian belief is here well shown, although Prof. Petrie's dictum—that the metempsychosis of the good and noble is specially Indian—is said by Mr. Keith to be wrong. That the Orphic doctrines brought an entirely new conception of the future life into Greece may also be conceded; but why should it be concluded from this that they must therefore necessarily have been imported from outside? An almost exactly parallel case occurs in Egypt, where belief in the underworld associated with the worship of Seker, "a land of sleep and darkness heavy," like the Hades of Homer, gradually gave way to the better prospect opened out to the worshippers of Osiris, who were supposed to continue with him in the Fields of Aalu the peaceful if laborious life lived by them upon earth. In each case it was probably the belief in the beatification of dead kings and rulers, gradually extended first to "initiates" and then to the mass of the people, which was the determining feature of the change of doctrine. Finally, Mr. Keith sums up the arguments for and against the theory laid down by Prof. von Schroeder in his book 'Pythagoras und die Inder,' and decides—to our mind, conclusively—that the sage of Samos was indebted for no part of his system to India, and that all the religious features in it, at all events, came from Greece, and from Greece only. Some day, perhaps, archaeologists will begin to apply to the religions of the ancient world the law already accepted as axiomatic by physicists, that similar causes will everywhere produce similar phenomena.

The same number of the *Journal* contains a reply by Prof. Hermann G. Jacobi to some remarks of Mr. Berriedale Keith on the chronology of the Vedic culture, in which the Professor contends, with much show of reason, that the discovery at Baghaz-keui of the Vedic gods Mithra, Varuna, Indra, and the Agvins among the divinities worshipped by the Hittites and Mitannians has introduced an entirely new factor into Hindu chronology. Putting the dates of these

documents at about 1400 B.C., Prof. Eduard Meyer, who is one of the most able and prolific exponents of chronological theories in Germany, is of opinion that these gods were not borrowed from any other nation, but were indigenous Mitannian deities, and that the Mitannians were therefore members of "the still undivided Aryan branch of the Indo-Germanic family." If this were the case, it cannot be, says Prof. Jacobi, that the Aryans of India were settled in the Punjab as an independent people in the fifteenth century B.C., as Prof. Meyer contended before the Boghaz-keui discoveries, and hence he sticks to his former position that Vedic culture was in existence between 3000 and 2000 B.C. Probably the case is not yet ripe for judgment, but Prof. Meyer seems hardly to have taken into account the extraordinary effects produced by the migration of religions. What conclusions will the archaeologist of the future, as far removed from the facts as we are from those relating to the worship of Vedic gods in Mitanni, draw from the existence of Mohammedans in China and of Jews in South America?

To the list of recent publications on Manichæism given in these Notes for last month must be added the 'Manichäische Studien' of Dr. Carl Salemann, which appears among the *Mémoires* of the Imperial Academy of Sciences of St. Petersburg. The part already published consists of some thirty-five pages of short Middle-Persian texts, which Dr. Salemann prints in Hebrew script. They are accompanied by a glossary and full grammatical notes, while a translation, into, we suppose, German, is promised later.

#### A TITIAN VENUS.

RARELY does a picture by a famous old master unaccountably disappear; yet this has been the case with a Venus by Titian. Fortunately, it has recently come to light, and is now located in the studio of Mr. Frampton, 110, Buckingham Palace Road, where it is open to inspection. That the canvas is a genuine product from the brush of the master there can be no doubt. All the experts who have seen it are unanimous in their verdict that "not only is it the work of Titian, but that it is a masterpiece." The subject is a recumbent figure, lying partly on her left side, whilst fondling with one hand a small dog who stands resting his fore-paws on the couch, at the foot of which is seated a dark-complexioned cavalier, his back towards the spectator, whilst his face is turned in contemplation of the nude figure. The history of this picture is somewhat obscure. It is reputed to have formed part of the loot of Napoleon, by whom it was given to one of his favourite marshals; it remained in France for many years, but made a brief appearance in London at Woodin's Gallery, New Bond Street, in 1869, after which, until quite recently, it lay *perdu* at Harrod's Repository. Such a splendid specimen of Titian's work should certainly find a permanent resting-place in one of our public collections. It would be to the eternal disgrace of the British nation if this magnificent painting were permitted to leave the country. C. M. C.

#### Fine-Art Gossip.

MISS MARY HOADLEY DODGE has presented to the National Gallery of British Art the 'Chepstow Castle' by Mr. P. W. Steer which was exhibited this summer at the New English Art Club. The picture (No. 2473) is signed, and dated 1905.



A 'SANCTA LILIAS' (No. 2440) by Rossetti has been presented to the same Gallery by Madame Deschamps in memory of Georgiana, Baroness Mount-Temple. This picture, which is a version of part of the design for 'The Blessed Damozel,' and is sometimes described as a study for that picture, is inscribed "D.G.R. [in a monogram] 1874."

The first report of the Royal Commission on the Ancient and Historical Monuments and Constructions of Scotland has been issued in the form of a Blue-book, and consists of an inventory of monuments and constructions in Berwickshire. It is noted that there are no recognized Roman constructions in Berwickshire. Some 260 objects are recorded, 70 of which have not been described before; these include the four monastic establishments of the Abbey of Dryburgh, Priory of Coldingham, Convent of Cistercian Nuns at Eccles (a mere fragment) and the Priory of St. Bothan at Abbey St. Bathans, Thirlestane Castle, near Lauder, is mentioned as the most remarkable historical dwelling in the county, while other castellated and domestic remains are noted, besides prehistoric remains.

No. X. of *A Beautiful World*, the occasional journal of the Society for Checking the Abuses of Public Advertising, is to appear this month. It will contain a series of reports and papers giving a comprehensive account of what the editor—for want of a better name—describes as the Out-of-Doors Amenities Question, in all its aspects. The provision and preservation of parks, gardens, and open spaces, the protection of ancient buildings, the propagation of good taste and good feeling, receive no less attention than measures directly aimed at the restraint of unnecessary disfigurement. The ground taken throughout is that the business in hand is as important as any of the issues which form matter of current controversy, and must be treated on the same lines. Much attention is devoted to the organization of local opinion and to the economic and social considerations involved. An attempt has been made to bring together the laws and regulations bearing on the subject in foreign countries as well as in the United Kingdom. The sections dealing with the development of opinion and legislative action in France, the United States, and New Zealand will, it is believed, satisfy the most sceptical that the movement is serious and international. Among the contents will be found an unpublished letter from William Morris and another from Mr. James Bryce.

M. LOUIS LE POITTEVIN, the well-known French landscape painter, died at his house in Paris last week. Born in 1847, the son of an artist, Le Poittevin was trained under Bouguereau and Tony Robert-Fleury; he exhibited at the Salon for the first time in 1877. He obtained medals in 1886, 1888, 1889, and 1900. Examples of his work are in various provincial galleries, notably at Havre, Rouen, and Fécamp.

THE death is also announced of M. Georges Vogt, director of the technical department at the Sèvres manufactory, where he had been employed for many years. He invented the "nouvelle pâte tendre," which excited a good deal of interest a few years since; he was also a writer on his special subject, publishing, among other works, a volume entitled 'La Porcelaine.'

JOSEPH SCHEFSKY, the sculptor, has died at the advanced age of ninety-two. He executed much of the work on the Bavarian royal palaces.

SOME months ago Dr. Antonio Massara published an illustrated article in the *Rassegna d'Arte* on the old castle of the Visconti at Inverio Inferiore, with special reference to a fresco in an upper loggia of the building containing medallion portraits of six dukes of the Visconti and Sforza families, i.e., Gian Galeazzo and Filippo Maria Visconti, Francesco Sforza, his sons Galeazzo Maria and Lodovico il Moro, and his grandson the unfortunate young Duke Gian Galeazzo. The composition—a frieze with centaurs, sirens, and other mythological figures supporting the medallions which contain the portraits—must, to judge by the illustrations, be a good example of Lombard art. The question of the authorship of the painting is of course touched upon, but not solved, by Dr. Massara, who merely states that the name of Bramante might occur to students as that of the possible author of the work. He is not disposed to accept such an attribution himself, though he thinks it possible that the work at Inverio may have been executed under the direction or influence of Bramante.

CAV. EMILIO MOTTA in the last number of the *Archivio Storico Lombardo*, referring to Dr. Massara's article, makes a plausible suggestion as to the painter. A document of the Archivio Notarile at Milan, referred to by him as long ago as 1895, states that on January 8th, 1484, a certain Lorenzo de Visconti of Inverio apprenticed his brother Eugenio to Bernardino Buttinone at Milan for four years in order "to learn the art of painting." Dr. Motta now points out that as this painter Eugenio belonged to Inverio and was a member of the Visconti family, it is by no means improbable that he may have been the author of the fresco in the loggia. Chronological and other considerations seem to favour the theory. The painting certainly dates from the last years of the fifteenth century, when Lodovico il Moro reigned at Milan, and among his most devoted adherents was Anchise, the head of the Visconti d'Inverio family at that date. He it was who probably had the paintings executed, and what more likely than that he should employ his own relation at Inverio to do the work? In any case the suggestion, coming as it does from so eminent an authority as Dr. Motta, is worthy of consideration. Thus another Lombard artist is rescued from oblivion, and we may hope that in time it will be possible to identify more of his work.

DURING the recent "fêtes de Jehanne d'Arc" at Rheims a "polychrom" statue of the French heroine was erected in the Cathedral. This statue is a composition of silvered-bronze, ivory, marble, and precious stones; and, although the *mise en scène* is necessarily Gothic, the figure, so far as we can judge from a photograph, is not without dignity. It is the work of M. P. d'Épinay. The owner, M. Henri Abele, generously placed it at the disposal of the Comité des Fêtes.

THE biennial meeting of the International Congress of Historians of Art (Kunst-historischer Kongress) will be held this year at Munich from the 16th to the 20th of September, and an interesting programme of lectures, discussions, receptions, and excursions has been arranged. The officials of the Munich Library and other collections will organize special exhibitions of miniatures, German drawings and engravings of the fifteenth century, and German medals for the benefit of members of the Congress. The permanent committee of the Congress, consisting of Profs. Kautzsch, Koetschau, and Goldschmidt, and Dr. Warburg (treasurer), will be assisted by a strong local

committee of residents in Munich. English members or visitors who desire to take part in the proceedings of the Congress should send their names to the Secretary, Prof. Dr. K. Koetschau, 109, Bismarckstrasse, Charlottenburg, who will be glad to furnish all particulars.

## MUSIC

### OUR LIBRARY TABLE.

*Sonaten und Partien für Violine allein.* Von Joh. Seb. Bach. Herausgegeben von Joseph Joachim und Andreas Moser. Hefte 1 und 2. (Berlin, Bote & Bock.)—For many years Joachim, the great lover and interpreter of Bach, had been urged by friends and colleagues to prepare an edition of Bach's works for solo violin; finally he proposed to his former pupil and friend, Andreas Moser, to undertake jointly such a scheme. What specially determined him was a visit in 1906 to Dr. Erich Prieger, who showed him a finely written autograph of the Sonatas and Suites. In the edition before us there are two staves: on the lower is the text of this autograph (of which a facsimile of the Adagio of the first Sonata is given), on the upper the reading of the two editors. There is a most interesting preface, signed only by Moser, as the edition was issued after the death of Joachim. Its importance is manifest. It contains the text of an autograph unknown to Dr. Dörfel when he prepared these works for the German Bach Society, while in the editors' reading there are finger and other marks, the arpeggios being written out in full.

*Two Suites for Violin and Pianoforte.* By C. Hubert H. Parry. (Novello.)—The term "Suite" is used here in quite a general way; neither in number, character, nor keys do the movements resemble those of the old Suite of the eighteenth century. The first of the two under notice is in D, and opens with an ably written Prelude, followed by a Capriccioso as charming as it is dainty. There is humour in the Scherzo, also great rhythmic variety. After an expressive Dialogue comes a lively Finale.

There is also much that is attractive in the second Suite in F. Here again we have five movements, and of these No. 2, an Intermezzo, and No. 3, a Capriccioso, will, if we mistake not, become special favourites. The workmanship throughout is not only skilful, but easy also. There is nothing vague or laboured in the music.

*The Rise of Music.* By Joseph Goddard. (William Reeves.)—Our author in his Preface quotes from M. Lavoix's 'Histoire de la Musique,' as follows: "There is no gap in musical history, there are only ignorances." One of those "ignorances" is skilfully dealt with in the seventh chapter, entitled 'The Continuity of the Art during the Early Centuries of the Christian Era.' Was the music sung by the early Christians, Jewish, Greek, or gathered from melody floating in the air? asks Mr. Goddard. No doubt they clung to the old Jewish melodies, but Greco-Latin influence was strong, and finally prevailed. We possess, however, no actual record of what took place. Another ignorance confronts us when we try to trace the origin of musical notes. Mr. Goddard has, nevertheless, attempted, and with good success, "the organic unfolding of the musical art."

We are told that it was in the atmosphere of the Church that "the path

to modern harmony was discovered," but that seems to us unlikely. The conservative atmosphere of that Church no doubt helped by systematic cultivation in the unfolding of the art, but it seems more than probable that the gradual modification of the old Organum or Diaphony was due to secular influence. Later (p. 237) Mr. Goddard seems almost inclined to take our view.

It is somewhat surprising that in mentioning the round "Sumer is icumen in" and the Early Flemish School our author says nothing about Dunstable and the Early English School. On p. 327 a quotation is given from an Andantino attributed to Michael Angelo Rossi, in order to show the development which melody and accompaniment had reached by the middle of the seventeenth century. How that Andantino came to be ascribed to Rossi is not known; the style of the music is totally unlike any genuine music by that composer, and the piece must have been written late in the eighteenth century.

*Modern Musical Composition: a Manual for Students.* By Frederick Corder. (Curwen & Sons.)—The opening sentence in the author's short Preface well explains his aim:—

"This book is not written for the Amateur, the Critic, the Theorist, or the Antiquarian; it is a wholly technical treatise and an attempt to supply the needs of the earnest music-student—needs which I have studied for over twenty-five years."

Mr. Corder shows the student how to write a song and a short pianoforte piece; he explains, among other things, form and development; and all is done in a practical way. The ninth chapter is on 'Character in Music.' A student may have latent emotional power, but he can only express it effectively with "experience and knowledge of resources," and Mr. Corder points out harmonic means which will help him to express his feelings. The book is not all precept; there are many illustrations. In the last chapter the author has something to say about originality. What is the good, some might ask, of learning to write music without that precious gift? Mr. Corder reminds such that it is only by study that originality can be made manifest; and of this the lives of great composers furnish strong proof.

### Musical Gossip.

ARRANGEMENTS are already being made for another musical festival at Brighton, to be held February 2nd-5th. As at the one last January, the municipal orchestra will be employed, with, of course, Mr. Sinton as conductor. The festival choir is to be strengthened by the Eastbourne Devonshire Park Choral Society. A programme has been drawn up which shows that Mr. Sinton is evidently determined to give only music of a good class. It includes Saint-Saëns's 'Samson et Dalila,' Mr. Cole-ridge-Taylor's 'Endymion's Dream,' and Verdi's 'Requiem.' It is hoped to give a concert performance of 'Cavalleria' and of M. Paderewski's new Symphony, conducted by their respective composers.

The centenary of the birth of John Liptrot Hatton falls on the 12th of October, and on that day a presentation will be made to his daughter, aged seventy-two, who is in needy circumstances. Among Hatton's songs one, 'To Anthea,' has achieved special popularity, owing largely to its having been frequently sung by Sir Charles Santley, who, we learn, will be among the subscribers. Contributions will be thankfully received by the editor of *The Musical Herald*, 24, Berners Street, W.

SIR GEORGE MARTIN, organist of St. Paul's Cathedral, has succeeded Sir Walter Parratt as President of the Royal College of Organists.

DR. HERMANN KRETZSCHMAR has been elected Director of the Royal High School of Music, Berlin. He is a man of high culture and an able musician, and it is generally felt that he will prove a worthy successor to Josef Joachim.

'DAS RHEINGOLD,' or, to give its French title, 'L'Or du Rhin,' will be the first novelty at the Paris Opéra. M. Reynaldo Hahn's ballet 'La Fête chez Thérèse,' and M. Félix Savart's lyrical drama 'La Forêt,' will follow immediately.

ON the eve of the anniversary of the death of Franz Liszt (July 31st) a memorial concert was given in the old opera-house at Bayreuth under the direction of Herr Wilhelm Bruch. The programme included Liszt's three Symphonic Poems 'Les Préludes,' 'Mazeppa,' and 'Tasso,' Wagner's 'Siegfried-Idyll,' and Strauss's 'Tod und Verklärung.' It was in this theatre, on May 22nd, 1872, the sixtieth anniversary of his birth, that Wagner conducted the 'Choral' Symphony on the occasion of the laying of the foundation of the Festspielhaus.

LAST Sunday was the 150th anniversary of the death of Karl Heinrich Graun, who taught Frederick the Great the art of composition. He wrote many operas which are forgotten; his name is best remembered by his 'Tod Jesu,' which was performed annually in Berlin on Good Friday until the year 1829.

#### PERFORMANCES NEXT WEEK.

Mex. — SAT. Moody-Manners Opera Company, 8, Lyric Theatre.  
(Wed. and Sat., Matinee, 2-30.)  
— Promenade Concerts, 5, Queen's Hall.

### DRAMA

#### OUR LIBRARY TABLE.

*A Pocket Lexicon and Concordance to the Temple Shakespeare.* Prepared by Marion Edwardes. (Dent.)—This little extra volume to the well-known edition of Shakespeare contains in its 273 pages a wonderful collection of comments by the best authorities on words and passages which are likely to cause difficulty to the reader. There are also a number of carefully selected illustrations, which show, for instance, what a Beadman, a Bombard, and a Copatain were like. Miss Edwardes has worked with remarkable discretion and industry, and the little volume is sure to be received with gratitude, especially as exact references to passages are given throughout.

There is one omission in the brief 'Preliminary Note' which surprises us. Many of the results here exhibited are due to the research of scholars still with us, who should at least have been thanked for the use made of their work. Compilation is nowadays carried on in a casual manner which is unfair to scholarship.

*Ramblings of an Old Mummer*, by Russell Craufurd (Greening), is a decidedly entertaining volume. The author has travelled far and wide in the sort of company which provides good store of anecdote, but demands resource in the playing of many parts, and sometimes in the securing of wages due. The book abounds in stories, which are of varying quality. Some are so stale that a competent "reader" should have dismissed them. We recognize old friends, for instance, from Dean Ramsay's Scotch collection, and 'A Budget of Anecdotes.' At the same time it is only fair to say that the author has humour and adventure

of his own for the pleasure of readers. He has also useful hints for the tyro in acting:

"Gesture, to be effective, must be spontaneous, and this can only be acquired by constant practice. It takes some years before you are able to use your arms without thinking about them."

After a long course of the stage the author went to New Zealand, and tried butter-making and several other occupations. Finally, he has settled down to an Arcadian summer home, a cottage at Raymond, Maine, U.S.; and the chapter describing this, with another entitled 'A Thespian Thoreau,' affords a pleasant picture of gardening, fishing, and the delights offered by a sparsely populated place very different from New York, where he returns for an occasional engagement. The "Old Mummer" is clearly an optimist, unsoured by the ups and downs of his long career, and he has succeeded in imparting some of his enjoyment of life to these pages.

MR. HORACE WYNDHAM, who is known as a writer of novels concerning the stage, has set out in *The Magnificent Mummer* (F. V. White & Co.) some reflections on its status and pretensions. He is severe throughout on the modern stage, but we think he has good reason for dwelling on that excessive advertisement which is desired, and generally obtained, by a crowd of actors and actresses. The press and the public too often combine to spoil favourite players, and the result is a series of paragraphs, interviews, photographs, &c., which good taste in any other walk of life would condemn as impossible. Mr. Wyndham rather spoils his case by indulging in wholesale exaggeration, and regarding as typical the worst cases of fatuity which he has noted. But we certainly think that the time has come when the modern developments of silly sentiment concerning the stage should be held up to ridicule, and abated if possible.

TO CORRESPONDENTS.—W. W. T.—Received.

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